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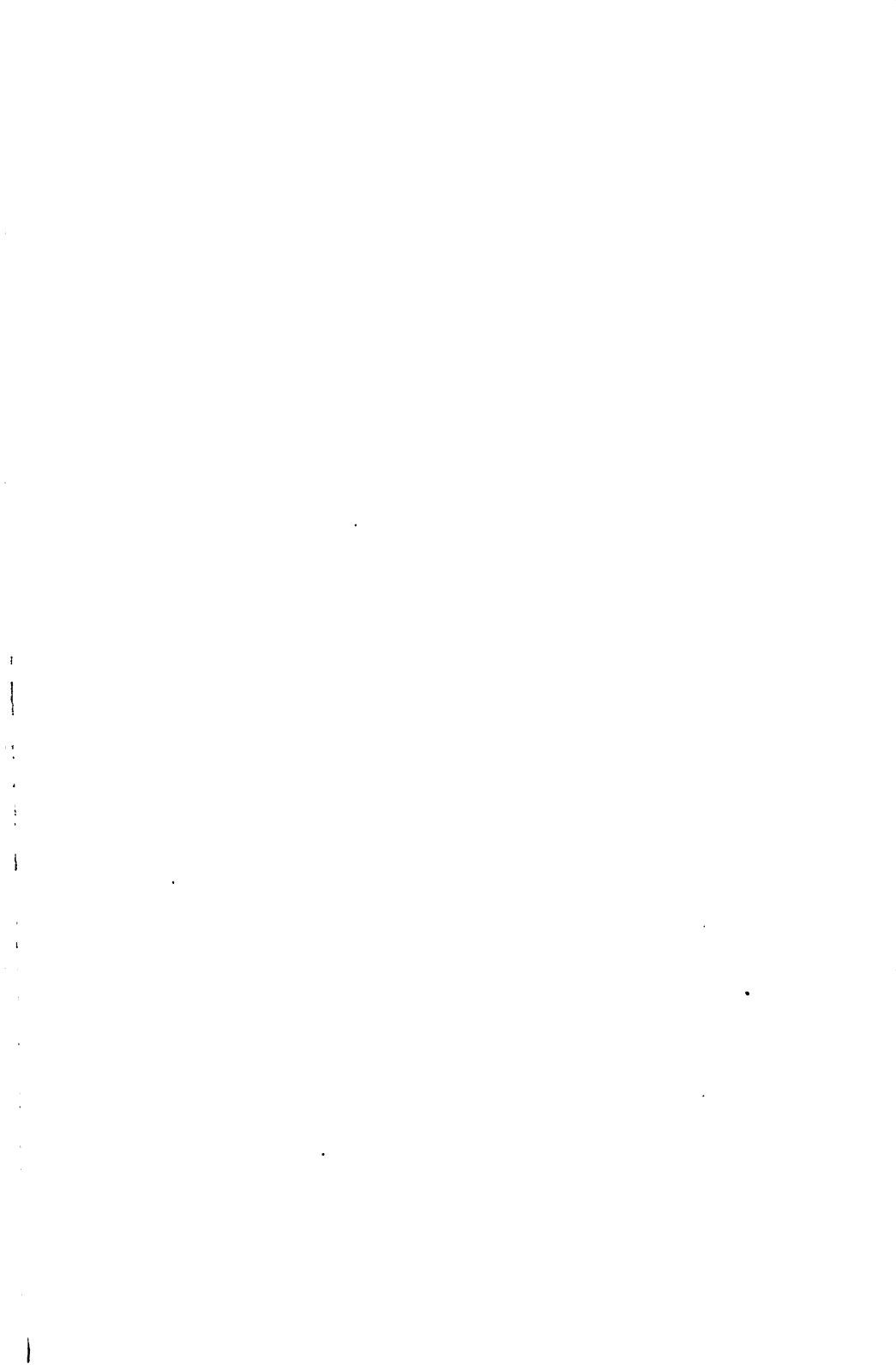
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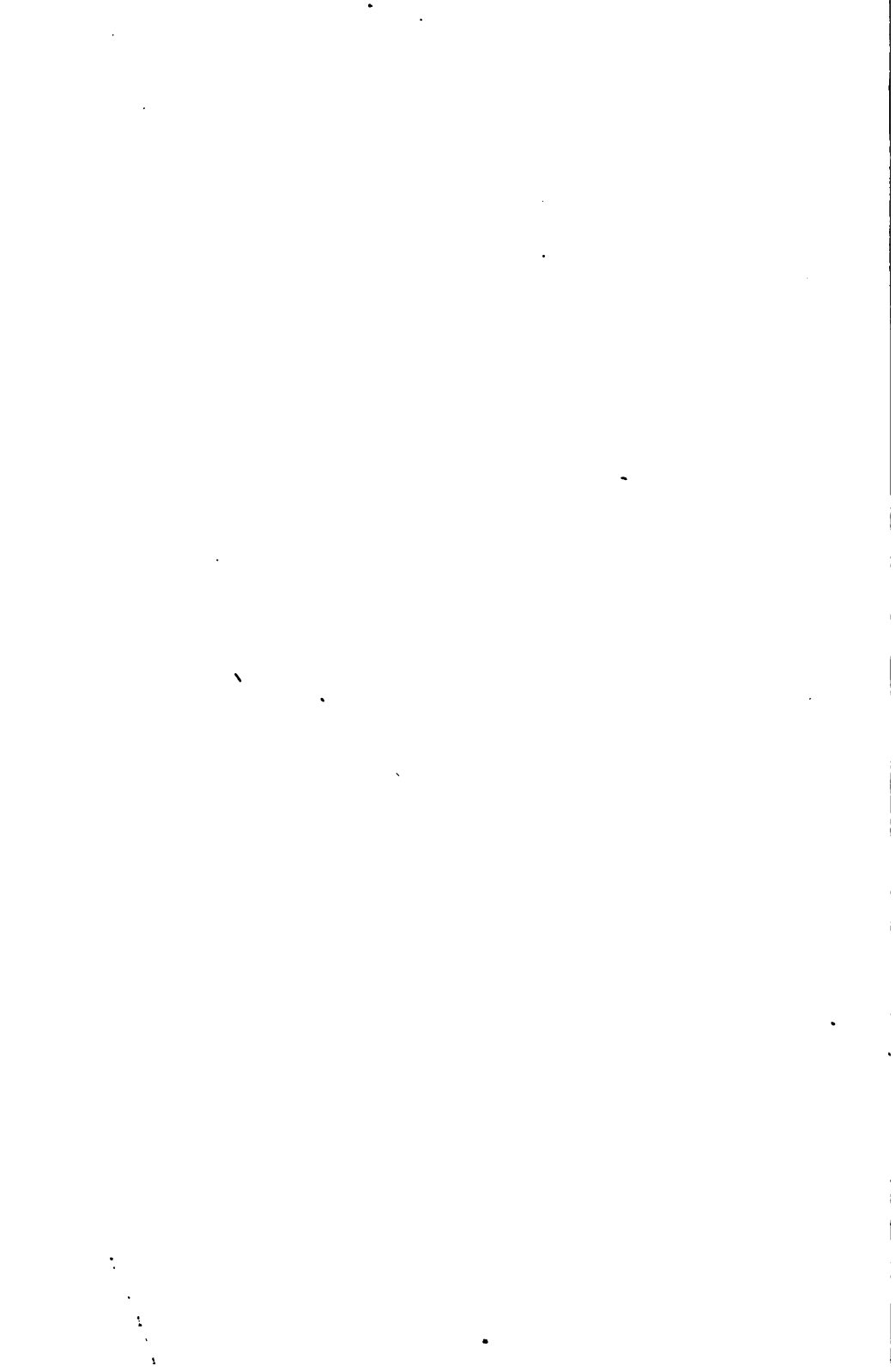
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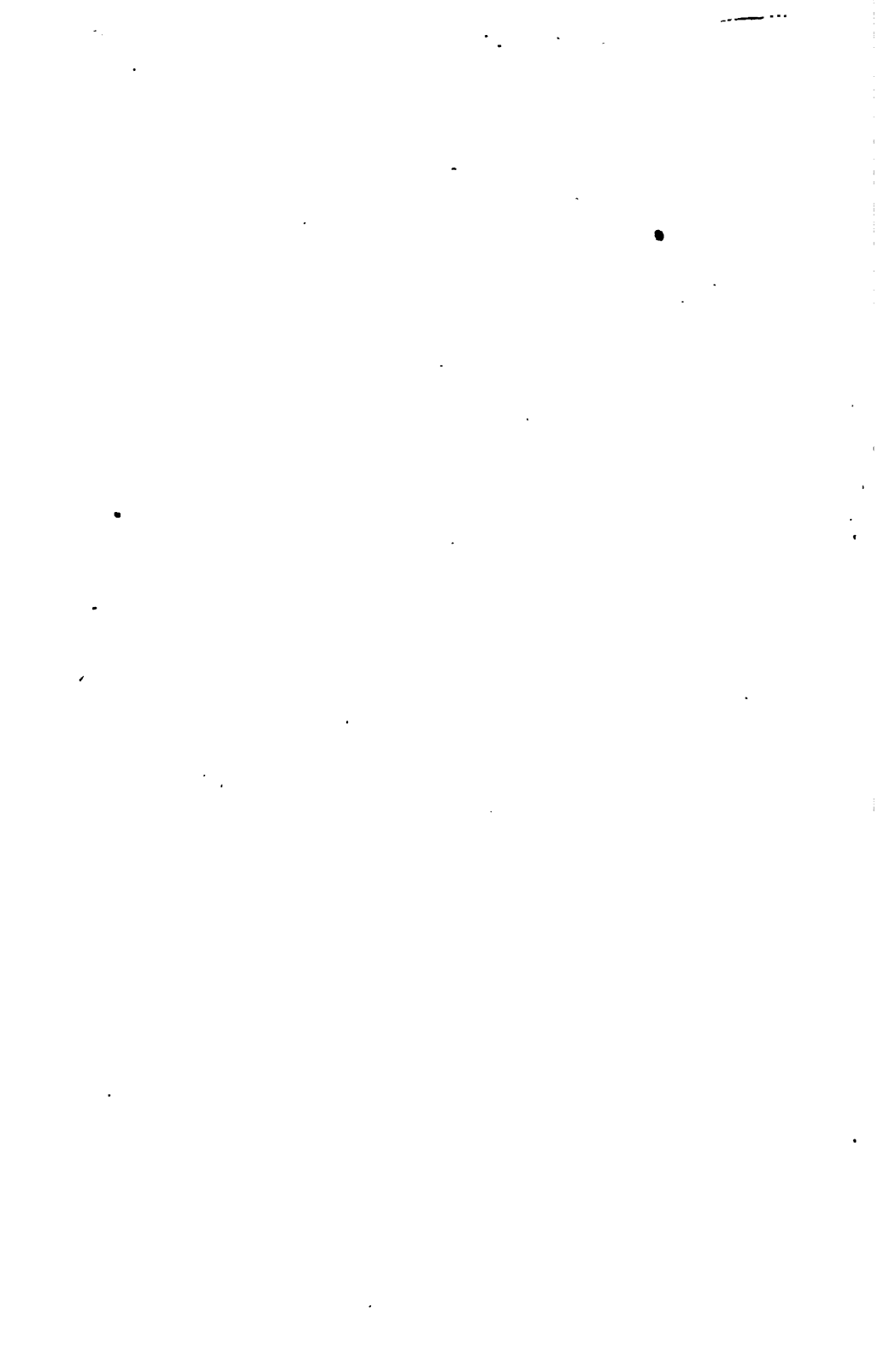
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HOLLAND HOUSE.

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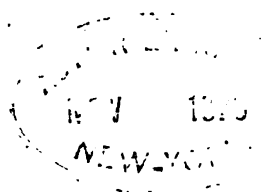
THIRD EDITION.

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1875.

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Dedicated to the Memory

OF

HENRY EDWARD, FOURTH LORD HOLLAND.



PREFACE TO THE SECOND EDITION.

IN bringing out the Second Edition of my book I must thank those critics who introduced me to the Public, and the Public who so favourably accepted their introduction.

It may seem illogical to be grateful for criticisms and not to act upon them. But having very good grounds for my statements as to facts, I prefer maintaining them to profiting by other people's ideas; and as for those criticisms which I might, with profit to myself and to my readers, turn into corrections, they are so numerous and so many-sided that, were I to adopt them all, the book would lose its unity, and I my identity, and the result would be rather an index to other people's general information than a particular guide to Holland House.

MARIE LIECHTENSTEIN.

VIENNA, *November* 1873.

PREFACE.

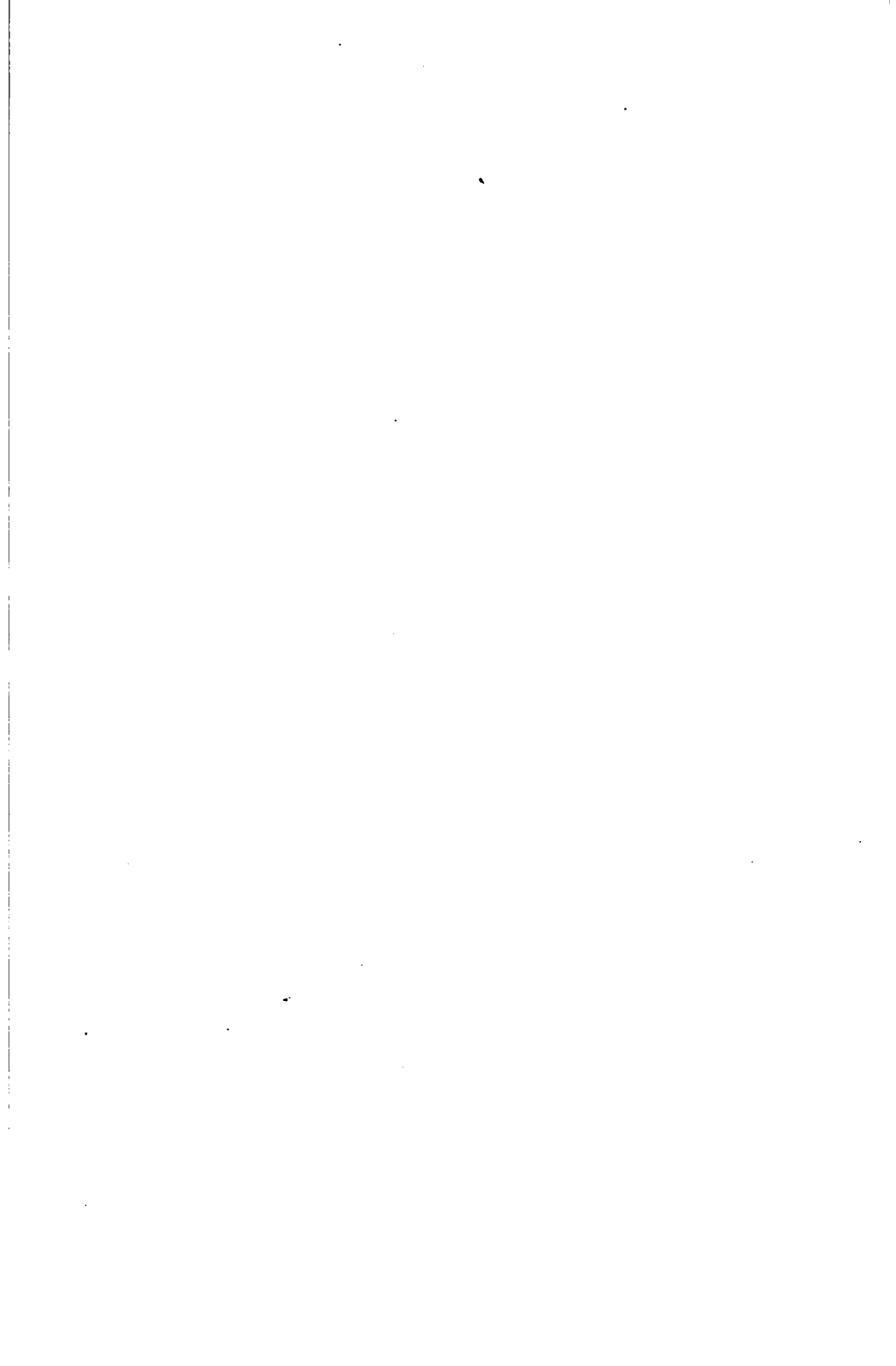
UNPRETENDING as I intend this book to be, I cannot yet send it before the world without an acknowledgment to those who have helped me, not only by collecting information, but by harder and drier work. When I thought the book well-nigh completed, I found it was necessary that many historical facts and quotations should be verified or checked.

Going abroad made this double task almost hopeless, and I do not know what I should have done without the kind and valuable aid of my friends, Miss Probyn and Sir James Lacaita, and Mr. Taylor of the British Museum.

Nor can I close these few words of Preface without acknowledging the embellishments my book has received from the assistance of the artists, Mr. Philip De la Motte and Mr. Jeens, whose taste and talents on the present occasion speak for themselves.

MARIE LIECHTENSTEIN.

VIENNA, *October* 1873.



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HOLLAND HOUSE.

CHAPTER I.

EARLY TIMES OF HOLLAND HOUSE.

IT may be desirable to precede our account of Holland House by a few words about the ground upon which it stands and about some of its earlier inhabitants. Possibly we shall thus recall to the reader's mind personages and facts already familiar; but brought into contact with Holland House, they may appear in a new light, and, in any case, a mention of them attaches itself naturally to our subject, as the oft-told anecdote of King Alfred and the burnt cakes attaches itself to a history of England.

Holland House is situated in the parish of Kensington. called in the Domesday Book Chenesiton, town, or parish (for this, rather than the modern idea of a number of grouped houses, would be the meaning of the termination "ton" or "tun,") of Chenesi. But there are other etymologies to choose from. According to J. M. Kemble, a high authority on such matters, Kensington would be the "tun" or parish of the Cenesingas. It also appears as Kenesitune, Chensnetuna,

Kensitune, Kinsintuna, &c. Any of these might have been corrupted into Kensington as easily as Knutting-barnes into Notting Hill, and more easily, perhaps, than *Route du Roi* into Rotten Row.

Kensington, it is hardly necessary to say, begins at about a mile and a half from Hyde Park Corner, and extends, in different directions, towards Hammersmith, Notting Hill and Chelsea. It has been the site of more than one historical house, and is consequently the scene of many historical lives. But to enlarge upon these facts would be to digress from the matter in hand.

When the Saxons first established themselves in England (A.D. 450), much of the conquered land was taken to reward the victorious army, and was parcelled out into hereditary possessions for different proprietors. But the Norman Conquest (A.D. 1066), with accidental, if not intentional, retribution, somewhat displaced the allodial proprietors, who ceded their lands to the king or to some great nobleman, and only re-secured protected possession of them on the condition of feudal service.

Alluding to Kensington, Faulkner says: "In the distribution made by William the Conqueror, this manor was allotted to the Bishop of Constance, and appears, by the record of Domesday, to have been held of him by Aubrey de Vere, another of the chieftains, who came over with that monarch."¹

But Faulkner is wrong. A learned critic has convinced us that Faulkner's Bishop of Constance was Geoffrey de Montbray, Bishop of Coutances. The mistake has doubtless arisen from a similarity between the names in Latin. But as it is a mistake which we were on the point of adopting, we notice it with humility rather than triumph.

It is curious to mark the difference between the value of this land in the eleventh century and in the nineteenth. Kensington, as held by the Bishop of Coutances, is thus described in Domesday Book:—

"Land of Aubrey de Vere. Osulvestane Hundred. Manor.

¹ Faulkner, *History and Antiquities of Kensington*, chap. ii.

—Aubrey de Vere holds of the Bishop of Coutances, Kensington. It defends itself (does service or pays taxes) for 10 hides. The land (arable) is 10 plough-lands. There are there 4 plough-lands in the demesne; and the villeins have 5 plough-lands, and 6 can be made. There are 12 villeins there, each with a virgate; and 6 villeins with 3 virgates. The priest has half a virgate; and there are 7 serfs. The meadow-land is 2 plough-lands. Pasture for the cattle of the vill. Wood for 200 hogs; and 3 acres of vine. In all the value is 10 pounds; when (the owner) received it, 6 pounds; in the time of Edward, King, 10 pounds. This manor Edwin thane of King Edward held, and had the power of sale.”¹

The following value of Holland House Estate in the fifth year of Edward III. (A.D. 1331-2) may serve as a companion picture to the preceding:—

	£	s.	d.
<i>House and Land.</i> { The capital messuage with dove-house	0	3	4
{ One windmill worth yearly	0	13	4
{ 360 acres of arable land	6	0	0
{ 4½ acres of meadow	0	9	0
{ 20 acres of several pasture	1	0	0
{ 140 acres of wood	2	0	0
Rents of free tenants	1	19	10
Rents and works of customary tenants	7	10	0
Pleas and perquisites of courts	0	10	0
	<u>£20</u>	<u>5</u>	<u>6</u>

Allusion is made in one account of Holland House to the old abbey of Kensington, the lands of which are said to have

¹ Domesday Book, vol. i. f. 130, b :—“Terra Alberici de Ver. Osulvestane Hund. M̃. Albericus de ver ten[et] de ep[iscop]o Constantiensi Chenesit[un]. p[ro]x. hid[is] se def[en]d[it]. Terra est x. car[uc]atæ. Ibi in do[m]inio sunt iiij. car[uc]atæ & vill[an]. h[ab]ent v. car[uc]atas & vj. pot[er]unt fieri. Ibi xij. vill[an]i, q[u]iaque i. virg[atam] & vj. vill[an]i de iij. virg[at]is. P[re]s[by]ter dim[idiam] virg[atam] & vij. servi. P[re]latu[m] ij. car[uc]atæ. Past[ur]a ad pecun[iam] villæ. Silva cc. porc[is] & iij. Arpenn[æ] vineæ. In totis valen[tia] val[et] x. lib[ris]; Q[ua]ndo recep[it], vj. lib[ris]; T[em]por[e] R[egis] E[dwardi] x. lib[ris]. Hoc M[an]erium tenuit Eduuin[us] teign[us] regis E[dwardi] & vend[er]e potuit.”—*Domesday Book* (Record Commission). Edited by Sir H. Ellis.

consisted of ten hides and a virgate of demesne lands. Much has been written as to the quantities of land represented by a hide and a virgate. It seems certain that these quantities varied considerably in different parts of England; and as each authority has apparently felt almost satisfied when he has shown that the calculations of other writers have been erroneous, we shall offer no opinion upon the subject, but content ourselves with referring the curious to Kemble's "Saxons in England" and Sir H. Ellis's "Introduction to the Domesday Book." We do not, however, find much light thrown upon the Abbey itself. The dissolution of monasteries swept it away in the common lot, and this Abbey land became vested, like the others, in the Crown.

The Manor of Kensington was held by the De Veres, a family whose pedigree Leland deduces from Noah!!¹ In comparatively modern days, a De Vere was created Earl of Oxford; and in the reign of Elizabeth, Edward De Vere, seventeenth Earl of Oxford, is said to have wasted his inheritance out of spite to his wife, because her father, Lord Burleigh, failed to obtain the pardon of the Duke of Norfolk, to whom Edward was affectionately attached. The last De Vere, Earl of Oxford, died in the reign of Queen Anne. It was, however, at the death of that De Vere known as "Little John of Campes" (A.D. 1526), that the De Veres' reign in Kensington ceased; for then the Manor, descending through Little John's sisters, passed sometimes entirely, sometimes in a divided form, into the families of Neville, Wingfield and Cornwallis. Sir William and Lady Cornwallis held the whole Manor for a while; but it came into the possession of Archibald, seventh Earl of Argyll, on his marriage with their daughter Anne. This was the Duke of Argyll who returned to the faith of his fathers, and joined Catholic Spain against Protestant Holland.

In 1610 the Manor became the property of Sir Walter Cope,

¹ "*Repetit genus à Noe. Deinde à Tideo Græco. Insuper à Vero nobiliss. Romano. Postremo à Milone comite de Genny, alias Gisney.*"—LELAND'S *Itinerary*: Hearne, vol. vi. p. 39.



HOLLAND HOUSE, SOUTH SIDE.

a Gentleman of the Bedchamber to James I., whose wife, Dorothy, was daughter of Richard Grenville of Wotton, ancestor of the Duke of Buckingham, and who himself was Master of the Court of Wards to the King, and one of the Chamberlains of the Exchequer.

At this juncture, the historical mist somewhat clears away; the particular history of the House detaching itself from the general outline and claiming individuality; so that with the interest in our subject increases our knowledge of it. Sir Walter Cope, before acquiring the Manor, had laid the foundation of Cope Castle, now Holland House, and built the centre and turrets, in 1607. The accompanying illustration, though made quite recently, and giving more than the original extent of the house, may yet furnish some idea of its early appearance. As for the ancient Manor House, even its site is unknown; and Sir Walter Cope not mentioning such a habitation in his will, we may conclude that it was destroyed before the present house was built; in the building of which, indeed, some of its materials were perhaps used.

The first stone is often lost sight of beneath what follows; so the name of Cope is superseded by that of Holland, and Cope Castle by Holland House. But it may be now time to say: *Trouvez-moi la femme*. We find her in Sir Walter Cope's daughter and heiress, Isabel, who married Sir Henry Rich, created in 1622 Baron Kensington, sent to Spain by James I. to assist in negotiating a marriage between Prince Charles and the Infanta, and made Earl of Holland in 1624. He it was who added to the building its wings and arcades; and, more than this, he employed the best artists of the time in decorating the interior.

In those days, the family of Rich was not very ancient. Richard Rich, an opulent mercer in the time of Henry VI., was great-grand-father to Lord Chancellor Rich under Edward VI. It was Rich who, at the trial of Sir Thomas More, witnessed against him as to a pretended conversation in the Tower.¹ But

¹ Burke's Extinct Peerages.

Sir Henry Rich, his great-grandson, the second son of Robert Rich, Earl of Warwick, and of Penelope, daughter of Walter Devereux, Earl of Essex, began life as a soldier; then, combining the weight of arms with the glitter of a Court, he became Captain of the King's Guard, and took rank as Knight of the Bath. On the death of his patron, Henry, Prince of Wales, son of James I., he entered the service of Prince Charles; and, with what might be considered more success than credit, went on a mission of courtship for his master to Henrietta of France. He was a very handsome man and a fop, and a favourite of the Duke of Buckingham, as well as the Court generally. The details of his sundry political adhesions, which were nearly as variable as the political events of his day, take up a good deal of room in the history of his times. Here they need only be briefly enumerated.

After the death of Buckingham, in 1628, he stood high in the favour and estimation of the Queen. He was intrusted with the command of the Horse in the Army raised against the Scottish Covenanters in 1639.¹ But by his retreat from Dunse he probably shook the confidence which had been reposed in him. His "Declaration made to the Kingdome"² has been called a bad apology for bad conduct, and a meeting between the disaffected members of Parliament and Fairfax, at Holland House, forced Charles to believe in his disloyalty. This meeting is mentioned in the *Perfect Diurnal* (1647) as follows:—

"*Friday, August 6.*—This morning the members of Parliament which were driven away by tumults from Westminster met the Generall at the Earle of Hollands house at Kensington, and subscribed the Declaration of the Army, and a further Declaration of their approving and joyning with the Army in their last proceedings, making null all acts passed by the Members at Westminster since *July* the 26 last. Afterwards his Excellency with the Lords, the Speaker of the house of

¹ Clarendon's Hist. of the Rebellion. Oxford, 1826. Vol. i., book ii.

² A Declaration made to the Kingdome, by Henry Earle of Holland. London, 1643. (King's Library, British Museum.)

Commons, with the Members of the said house, and many other Gentry, marched towards Westminster, a Guard of souldiers 3 deep standing from that place to the Forts; . . . ”

In 1648 he returned to the Royalists, and appeared in arms for them at Kingston-on-Thames. But, being overpowered and afterwards captured at St. Neot's, he was imprisoned in Warwick Castle, which belonged to his own brother. Ultimately he was condemned to death by a new High Court of Justice, appointed for the trial of himself and several others, and his petition for his life was rejected in the Commons by a small majority.¹

On the 9th of March, 1648-9, he was beheaded in Palace Yard, Westminster, expiating his waverings with his blood, and respect was so far shown to his remains that the next day they were buried at Kensington.

Although social success weighs but lightly in the balance against decapitation, we should remember Henry Rich received all that was clever and fashionable at Holland House; not confining himself to his own countrymen. Bassompierre, who came over to England for the purpose of settling some difficulty arisen out of the dismissal of Queen Henrietta's French attendants, records the fact of having dined at the Earl of Holland's, — *à Stintinton*, says he; distorting our English names as easily as our own dear countrymen distort names on the other side of the Channel; and, with all respect to charity, this is saying a great deal.

Clarendon does the Earl of Holland's social qualifications justice, describing him as “a very handsome man, of a lovely and winning presence, and gentle conversation;”² and gives him a higher tribute in saying that he was never suspected to want courage, although he may have been wanting in alacrity. He deserved the tribute of courage by dying well, and perhaps proved his want of alacrity by letting a little of his ancient foppery cling to him even in his last hour. He appeared on the

¹ Clarendon's Hist. of the Rebellion. Oxford, 1826. Vol. vi., book xi.

² Ibid. Vol. i., book i.

scaffold dressed in a white satin waistcoat and a white satin cap with silver lace.¹

According to Walker, in his "History of Independency," after having made a speech on the scaffold, " . . . he prayed for a good space of time: after which by the instigation of Mr. *Bolton*, he said: That he was the less troubled with his violent death, when he remembered how his Saviour suffered for him; and again, when he considered the King his Master not long before passed the same way; with others at this time with himself, with a serious and pithy justification of his said Master the late Kings Majesty, a short recapitulation of his first speech concerning his Actions, Religion, breeding and sufferings. After all, wholly casting himself, on the merits and mercies of Jesus Christ, forgiving his Enemies, praying for peace, and that their blood might be the last, which was shed strangely, the tryall being as extraordinary as anything in the Kingdom: but he owned it as Gods hand: then having, some divine conference with Mr. *Bolton* for neer a quarter of an hour, and spoken to a Souldier that took him prisoner and others, he embraced Lievtenant Collonel *Beecher*, and took his leave of him. After which he came to Mr. *Bolton*, and having embraced him, and returned him many thanks for his great pains and affection to his soul, he prepared himself to the block: whereupon turning to the Executioner, he said; *here my friend, let my Cloaths and my body alone, there is ten pounds for thee, that is better than my cloaths I am sure of it. And when you take up my head, do not take off my cap:* then taking his farewell of his Servants, he kneeled down and prayed, for a pretty space, with much earnestness.

"Then going to the front of the Scaffold, he said to the People, *God bless you all, God give all happiness, to this Kingdom, to this People, to this Nation.* Then laying himself down, he seemed to pray with much affection for a short space, and then lifting up his head (seeing the Executioner by him) he said, *stay while I give the signe* and presently after stretching out his hand, and saying, now, now; just as the words were coming out of

¹ Perfect Diurnal. Friday, March 9. (1648-9).

his mouth, the Executioner at one blow severed his head from his body.”¹

Such was the end of Henry Rich, first Earl of Holland, who owed Holland House to his wife, and to whom Holland House owes its name. The portrait we here give of him is from an old print, and may excite more interest than admiration.

The first Earl of Holland left a large family; but on his death it was, according to Faulkner, General Fairfax who in-



Henry Rich, first Earl of Holland, and Baron Kensington.

habited Holland House; and Lysons says that, in July 1649, General Lambert fixed his head-quarters there.² Nor are these the only Puritan names associated with the place. Cromwell

¹ History of Independency. London, 1660. Part IV.

² We are ourselves not convinced that these statements are strictly accurate.

himself is said to have discussed with Ireton, in a field belonging to Holland House, the important events which had contributed to agitate England, choosing this open spot on account of Ireton's deafness, which made a secret no secret at all when confided incautiously to his ear. Eventually, however, the widowed Countess of Holland was allowed to live once more in her own home; and if devotion to a late husband can be proved by opposition to his enemies, Lady Holland was a devoted widow, for she encouraged acting in Holland House when theatres were shut by the Puritans.

There are not many particulars known about the history of the drama during this period; indeed, how can there be many particulars known about that of which suppression is the chief feature? According to Murphy, one may reckon four estates in England: the King, the Lords, the Commons, and—the *Theatres*.¹ But, according to the Puritans, the first and last of these estates were superfluities; for they dispensed with the King, and the theatres they suppressed. Early in the year 1647, an ordinance, mentioned by Cobbett,² was issued to the effect that "Whereas the acting of Stage Plays, Interludes, and common Plays, condemned by antient Heathens, and much less to be tolerated amongst professors of the Christian Religion, is the occasion of many and sundry great vices and disorders, . . . all Stage Players, Players of Interludes, and common Players, shall be taken to be Rogues, and punishable within the Statutes of the 39th Eliz. and the 7th James, . . ." By this ordinance, also, it appears from Cobbett, that the Lord Mayor and several other functionaries were authorized to pull down all stage galleries, seats, and boxes used for the acting of Stage Plays or Interludes within their several jurisdictions; all such common players and actors were to be proceeded against as Rogues, if they still persisted to act; and each convicted spectator was to be fined 5s. for the poor of the parish.³

¹ Rogers's Table Talk.

² Parliamentary History of England, vol. iii. p. 846.

³ Ibid., pp. 846-7.

But notwithstanding all this, it would seem that a dramatic ghost still haunted the metropolis and its neighbourhood. Once in the winter of 1648, a few surviving historic Royalists, trying to act privately, were surprised by a party of foot-soldiers at the Cockpit when they were performing the tragedy of "The Bloody Brother," with Lowin as Aubrey, Taylor as Rollo, Pollard as the cook, Burt as La-torch, and Hart (probably) as Otto. They were carried off to prison, and only set at liberty after being plundered of their clothes.¹

Persecution, therefore, making fine attire and theatrical ornaments dangerous, players were excused for a want of such, and painted cloth became a substitute for many deficiencies. In Oliver's time, private acting went on as it had done at the time of the first suppression, three or four miles out of town, in various noblemen's houses, and particularly at Holland House, where the nobility and gentry used to get subscriptions for the players, and "Alexander Goffe, the woman actor at Black-friers (who had made himself known to persons of quality) used to be the jackall, and give notice of time and place. . . ."² We may represent somewhat to our mind's eye the state of things alluded to in an old book, printed in 1673, which, as set forth upon the title-page in a whimsical arrangement (that we do not attempt to reproduce) of old type, is called: "The Wits, or, Sport upon Sport. Being a Curious Collection of several Drols and Farces, Presented and Shewn for the Merriment and Delight of Wise Men, and the Ignorant: As they have been sundry times Acted in Publique, and Private, in London at Bartholomew, in the Countrey at other Faïres. In Halls and Taverns. On several Mountebancks Stages, at Charing Cross, Lincolns-Inn-Fields, and other places. By several Stroleing Players, Fools, and Fidlers, and the Mountebancks Zanies. With loud Laughter, and great Applause. Written I know not when, by several Persons, I know not who; but now newly Collected by your

¹ Geneste, *History of the Stage*. Bath 1832. Vol. i. p. 23.

² A Select Collection of Old Plays. Second Edition, with notes by Isaac Reed. London, 1780. Vol. xii. (*Historia Histrionica*.)

Old Friend to please you, Francis Kirkman." We can somewhat imagine the state of things when, according to the Preface, "*the publique Theatres were shut up, and the Actors forbidden to present us with any of their Tragedies, because we had enough of that in earnest; and Comedies, because the Vices of the Age were too lively and smartly represented; . . .*" And in this state of things we can imagine various authors and actors delighting an audience by stealth at Holland House.

The dramatic name of the period which has most impressed us is that of Robert Cox, an excellent comedian, who, when the theatres were suppressed, took to making drolls or farces, and got them performed under the sanction of rope-dancing at the Red Bull play-house, and in country towns at wakes and fairs. Talking of Cox, Kirkman, in his preface to the aforementioned work, says: "*. . . . How have I heard him cryed up for his John Swabber, and Simpleton the Smith? And so Naturally did he Act the Smiths part, that being at a Fair in a Countrey Town, and that Farce¹ being presented, the only Master Smith of the Town came to him, saying, well, although your Father speaks so ill of you, yet when the Fair is done, if you will come and work with me I will give you twelvecence a week more then I give any other Journey-Man. . . .*" Certainly it would have been difficult for the more select audience of Holland House to pay him so delicate a tribute.

It is not the business of these pages to discuss Puritanism: we do not even intend to take a royal license, and say, as Charles II. did, that Presbyterianism *is a religion not fit for a gentleman*. But there is food for reflection in the report, mentioned by Winstanley,² that "*Lingua*,"³ representing a contention among the Five Senses for a crown, being once performed at Cambridge, Cromwell had therein the part of Tactus, and thence imbibed his ambitious sentiments, without which he might never have been in a position to suppress the stage. If

¹ Robert Cox's *Actæon* and *Diana*.

² *Lives of English Poets*. London, 1687.

³ Probably written by Anthony Brewer.

we were inclined to moralize, we could take two chapters from Cromwell's life: his acting, and his actions; and, moralizing, we might wish he had not deserted the one for the other.

To return to the proprietors of Holland House. Robert, son of the first Earl of Holland, who became second Earl of Holland, and afterwards, succeeding his cousin, became, in 1673, fifth Earl of Warwick, made Holland House his principal residence. Edward, his son and successor, married Charlotte, daughter of Sir Thomas Middleton, of Chirk Castle, and she was the Countess of Warwick who, on August 2nd, 1716, married Addison.

She had been a widow since 1701, and had devoted herself to the education of her young son, the Earl of Warwick. It is a disputed point whether or not Addison was his tutor, but it is no disputed point that he became the boy's stepfather.

Living at Chelsea, he was a country neighbour, which circumstance naturally facilitated his courtship, while Arcadian accompaniments may have graced it. The marriage was announced in "The Political State of Great Britain," for August, 1716, as follows:—

"About the Beginning of *August*, *Joseph Addison*, Esq; famous for many excellent Works, both in Verse and Prose, was married to the Right Honourable *Charlotte*, Countess of *Warwick*, Relict of *Edward* late Earl of *Warwick*, who died in 1701, and Mother to the present Earl, a Minor."

More interesting, though less matter of fact, are Rowe's Stanzas to Lady Warwick on Mr. Addison's going to Ireland. In the course of the piece she is called "Chloe" and he "Lycidas." But we will only give our readers one stanza, the fourth, which certainly contains good advice:—

"And since his Love does thine alone pursue
In Arts unpractis'd and unus'd to range;
I charge thee be by his Example true,
And shun thy Sex's Inclination, Change."

Johnson, who supposes—but there is good reason to think erroneously—that Addison wished to marry Lady Warwick

from the first moment he was made known to the family, said of the event :

"This year (1716) he married the Countess Dowager of Warwick, whom he had solicited by a very long and anxious courtship, perhaps with behaviour not very unlike that of Sir Roger to his disdainful widow ; and who, I am afraid, diverted herself often by playing with his passion. . . . His advances at first were certainly timorous, but grew bolder as his reputation and influence increased ; till at last the lady was persuaded to marry him, on terms much like those on which a Turkish princess is espoused, to whom the Sultan is reported to pronounce, ' Daughter, I give thee this man for thy slave.'"¹

That Addison and Lady Warwick did not lead a very comfortable life together is well known, and it has been tersely written ; "Holland House, although a large house, could not contain Mr. Addison, the Countess of Warwick, and one guest, Peace." It is probable that the ill terms on which they lived hastened the end of Addison, who died of asthma, and dropsy, at Holland House, on the 17th of June, 1719.

It must, however, be remembered that he left his fortune at the disposal of Lady Warwick, which we, like Sir James Mackintosh, consider "a proof either that they lived on friendly terms or that he was too generous to remember their differences."² At any rate, if he was not a devoted husband, he was a gallant man. Swift said of him that he was accustomed to "fair sex it," in allusion to his taking into his view of everything the mode in which it affected the fair sex.

Addison left behind him a daughter, who died unmarried in his house at Bilton, in 1797. Although her name does not play a prominent part in the history of Holland House, yet as she was Addison's daughter, her very existence is interesting, and although her story is not an uncommon one, a mention of it here may not be misplaced. Like many another poor gentlewoman, she died a spinster, and, like many another poor spinster,

¹ Lives of the Poets. (Addison.)

² Holland House MSS.

she was one against her will; at least, we infer as much from a letter we found at the British Museum, signed by [Mrs.] J. Corbet, and dated, "Burlington Street, May y^e first, 1739," Mr. Kyet, a gentleman of embarrassed means, was an aspirant to Miss Addison's hand; and Mrs. Corbet says: ". . . I doubt Miss A——'s temper will either give her self, or the Trustees, or both, some further uneasiness, for I take her earnestness for this match to proceed chiefly from her desire of marrying, she every day telling me that Mr. K——'s person is disagreeable to her, and she cannot be happy but with a Man whom she thinks handsome and is in Love with . . . she says her full determination is to let y^e Match go on, and if upon Mr. Kyet's visiting her at Bilton she cannot get rid of her aversion to his person, she will then give him her final denial . . ." ¹ What a pity that so much valour should have remained unrewarded; what a pity that so much similar valour in the present day remains unrewarded still!

Macaulay, in a touching picture of Addison on his death-bed, quotes the fact that he sent for Gay, and implored his forgiveness. For what? Gay could only conjecture. And Dr. Young, on Tickell's authority, has related how Addison sent for the youthful Lord Warwick to his bed-side and said, "See in what peace a Christian can die!" ² And Walpole has written: "unluckily, he died of brandy." ³ But we would like to believe Dr. Young, and to think that the youth learnt such a solemn lesson; for he was early called upon to practise it; he died in 1721. Justice to his memory should, however, make us add that authorities do not at all concur in thinking he specially needed the warning.

His cousin, William Edwardes, inherited the estates of the Rich family, ⁴ and was raised to the Irish Peerage, in 1776, as Baron Kensington. But before that date Holland House had passed into other hands. In 1749 it was let on lease, at a rent

¹ Egerton MS. No. 1974, f. 135.

² Miss Aikin's Life of Addison. London, 1843. Vol. ii. chap. xiv.

³ Letter to George Montagu, May 16, 1759.

⁴ Burke's Peerage and Baronetage.

of 182*l.* 16*s.* 9*d.*, to Henry Fox, first Lord Holland, who bought it in 1767.

From about the time of the Restoration until the middle of the eighteenth century, Holland House appears to have been occasionally let; and some of its tenants gave as much lustre to it as did some of its owners.

First in interest, probably, comes William Penn, who, according to a MS. by Sir James Mackintosh in Holland House, relates of himself that during his residence here in James II.'s reign he could scarcely make his way down the front steps of the house, through the crowds of suitors who besought him to use his good offices with the King for their advantage, and probably still oftener for their relief.¹

Holland House had previously been inhabited by Sir John Chardin, the Persian traveller. His father was a French jeweller, but he himself attained to a high literary reputation. He verified the influence of climate upon man, and was the author of *Le Couronnement de Soliman II., roi de Perse, et ce qui s'est passé de plus mémorable dans les deux premières Années de son Règne*, and of the *Journal du Voyage de Chardin en Perse, et aux Indes orientales, par la Mer Noire et par la Colchide*. His style was admirably simple. Charles II. knighted him, and the day on which he received a title from the king, he shared it with a wife. We do not know the duration of his occupancy; but it must have immediately preceded Penn's, as there is an entry in the Parish Register to the effect that Elizabeth, daughter of Sir John Chardin and Lady Esther his wife, was born at Holland House on the 19th of September, 1685. Sir John Chardin died at Turnham Green, Chiswick, and a monument was erected to his memory in Westminster Abbey.

Atterbury the zealous Protestant, Dean of Westminster, afterwards Bishop of Rochester, had a link with Holland House through his daughter, Mrs. Morice, who inhabited it for a time after the death of Lord Warwick.² She used to write to Atterbury from Holland House, and kept a room for him there, which

¹ Holland House MSS.

² Holland House MSS.

it does not seem certain he ever occupied. But his library, we know, was at Holland House. Mrs. Morice seems to have been a devoted daughter, for when Atterbury was sent into exile, she, like Ruth, saying, "Thy people shall be my people, and thy God my God," followed him. At Calais, ascertaining that Bolingbroke had just arrived there, and was preparing to embark for England, he exclaimed, "Then I am exchanged!"¹ Another link he had with Holland House: as Addison's old schoolfellow and warm friend, to him was awarded the sad privilege of performing the funeral service over the great man.

And we must not forget to mention Shippen, the Jacobite and honest man, of whom Pope says—

"I love to pour out all myself, as plain,
As downright SHIPPEN, or as old Montaigne:
In them, as certain to be loved as seen,
The soul stood forth, nor kept a thought within;"²

and to whom Sir Robert Walpole contributes, if possible, a higher meed of praise by asserting that he would not say who was *corrupted*, but he would say who was *not corruptible*, and that man was Shippen.

Lechmere, the eminent Whig lawyer, afterwards Lord Lechmere, who, by a curious coincidence, took a part in the proceedings against Sacheverell and Atterbury, also, according to Sir James Mackintosh, inhabited Holland House.

Leigh Hunt and other authors mention other names; and there is doubtful evidence of one very illustrious occupant. According to the MS. of Sir James Mackintosh, from which we have already quoted, Van Dyck resided at Holland House for about two years, where he probably painted the fine portraits of the Earls of Warwick and Holland which were, at the time Mackintosh wrote, in the possession of Lord Breadalbane at Taymouth. The verification of this point would be interesting, not

¹ *Memoirs and Correspondence of Bishop Atterbury*, by Folkestone Williams. London, 1849. Vol. i. chap. xiv.

² *Imitations of Horace*.

only in the history of Holland House, but also in that of Van Dyck; and with, we fear, great trouble to friends, and even strangers, we tried to verify it. But Carpenter, in his *Life of Van Dyck*, does not mention the fact, and the authorities at the British Museum made energetic but fruitless researches. Meagre support to Sir James Mackintosh was to be found in Smith's *Catalogue raisonnée*, to the effect that the portrait of Henry Rich, Earl of Holland, now in the possession of the Duke of Buccleuch, was painted at Holland House, about the year 1635; and we hoped to find some writing on the canvas itself. The picture, by kind permission, was taken down, and examined carefully by the Director of the National Portrait Gallery, Mr. Scharf. But all to no purpose. No writing was to be found either on back or front. It may be assumed that Van Dyck was received as an honoured guest at Holland House while he painted the portrait.¹ Otherwise we must leave the question obscure as we found it, but not without an acknowledgment to all who have aided us in our vain researches.

Some people in life attribute to themselves more credit for what they might have been than for what they are; and invest themselves with greater glory by hypothesis than they would ever have gained by any reality. In 1689, William III. came to look at Holland House with a view to making it his palace; but he preferred the House of the Earl of Nottingham. Thus it will be seen that Holland House had a narrow escape of becoming a royal residence, but it probably would not have derived more renown from such a circumstance than it has deserved without it.

¹ See p. 257.



CHAPTER II.

SIR STEPHEN FOX AND THE FIRST LORD HOLLAND.

THE portrait given on the next page represents the founder of the Fox family, Sir Stephen Fox, father of the first Earl of Ilchester and of the first Baron Holland. Stephen Fox, who was born in 1627, is said to have belonged to the children's choir in Salisbury Cathedral. He was endowed, even in his youthful days, with a certain amount of that inexplicable power called charm, which attracted the notice, and thus gained him the protection, of Bishop Duppa. His next patron was the Earl of Northumberland's brother, Henry, Lord Percy, who entertained him in Paris after the battle of Worcester. Lord Percy was at that time Chamberlain of Charles's household; and through him Stephen became known to the exiled king, after whom he named one of his sons, and in whose service he discharged various financial and confidential commissions. Indeed, he was the first person to announce the death of Cromwell to Charles II. We take the following from the "Memoirs of the Life of Sir Stephen Fox," in the Grenville Library of the British Museum:—

" . . . Mr. Fox received the News of that Monster's Death, six Hours before any Express reach'd *Brussels*; and while the King was playing at Tennis with the Archduke *Leopold*, *Don John*, and other *Spanish* Grandees, he very dutifully accosted his Majesty, upon the Knee, with the grateful Message; and

beg'd leave to call him really King of Great Britain, &c. since he that had caused him to be only Titularly so was no longer to be number'd among the Living ; which so ingratiated him afresh with that Prince, who received him with an Air of Pleasantry, that from thenceforward he was admitted into the King's most secret Thoughts, and was advised with more like a Privy Counsellor, than a Servant of an inferior Rank."

Slowly and surely, Stephen Fox found his way into royal confidence. On the settlement of the King's household, he



Sir Stephen Fox.

was made First Clerk of the Green Cloth ; he was soon afterwards appointed Paymaster to two newly raised regiments, and soon after that he was constituted Paymaster-General of all his Majesty's forces in England.¹ He is said by Evelyn, in whose quaint old diary he is very frequently mentioned, to have made a great fortune, "honestly got and unenvied ; which is next to a miracle."² We may indeed echo the last senti-

¹ Collins's *Peerage*, by Sir E. Brydges. London, 1812. Vol. iv. p. 531.

² September 6th, 1680.

ment; next to a miracle it certainly is for any one to pass unmolested by the monster Envy, on to any eminence whatsoever. Be it fortune, be it intelligence, be it virtue, hardly anything is high enough to be above Envy's reach.

The fire-ordeal of a good heart, as well as of true friendship, is prosperity; and Stephen seems to have passed through prosperity unscathed, Evelyn remarking that his fortunes had not changed him, for he continued to be "as humble and ready to do a courtesy as ever he was."¹

In 1665 he was knighted, and in 1679 constituted one of the Lords Commissioners of the Treasury and First Commissioner in the office of Master of the Horse.² Evelyn describing him says, "He is generous, and lives very honourably, of a sweet nature, well-spoken, well-bred, and is so highly in his Majesty's esteem, and so useful, that being long since made a knight, he is also advanced to be one of the Lords Commissioners of the Treasury, and has the reversion of the Cofferer's place after Harry Brouncker. He has married his eldest daughter to my Lord Cornwallis, and gave her £12,000, and restored that entangled family besides. He matched his son to Mrs. Trollop, who brings with her (besides a great sum) near, if not altogether, £2,000 per annum. Sir Stephen's lady (an excellent woman) is sister to Mr. Whittle, one of the King's chirurgeons. In a word, never was man more fortunate than Sir Stephen; he is a handsome person, virtuous, and very religious."³

Evelyn, from the many entries made in his diary of dining with Sir Stephen, must have been a constant frequenter of his house; but the following particular entry proves that he was also a confidential friend and trusted adviser:—1681, *May 16th*.—"Came my Lady Sunderland, to desire that I would propose a match to Sir Stephen Fox for her son, Lord Spencer, to marry Mrs. Jane, Sir Stephen's daughter. I excused myself all I was able; for the truth is, I was afraid he would prove an extrava-

¹ September 6th, 1680.

² Collins's *Peerage*, by Sir E. Brydges. London, 1812. Vol. iv. p. 533

³ September 6th, 1680.

gant man : for though a youth of extraordinary parts, and had an excellent education to render him a worthy man, yet his early inclinations to extravagance made me apprehensive, that I should not serve Sir Stephen by proposing it, like a friend ; this being now his only daughter, well bred, and likely to receive a large share of her father's opulence. . . . However, so earnest and importunate was the Countess, that I did mention it to Sir Stephen, who said that it was too great an honour, that his daughter was very young as well as my Lord, and he was resolved never to marry her without the parties' mutual liking ; with other objections which I neither would nor could contradict. He desired me to express to the Countess the great sense he had of the honour done him, that his daughter and her son were too young ; that he would do nothing without her liking, which he did not think her capable of expressing judiciously, till she was sixteen or seventeen years of age, of which she now wanted four years, and that I would put it off as civilly as I could."

But, amidst allusions to domestic events, which gain their interest by belonging to a public man, we must not lose sight of those greater actions which made him such.

He was one of the earliest projectors of Chelsea Hospital, having first purchased some grounds near the old college at Chelsea which had escheated to the Crown in the reign of King James I., and which that monarch intended for the residence and maintenance of Protestant divines. But the following extracts tell their tale in Evelyn's own words :—

1681, *September 14th*.—"Dined with Sir Stephen Fox, who proposed to me the purchasing of Chelsea College, which his Majesty had sometime since given to our Society, and would now purchase it again to build an hospital ; or infirmary for soldiers there, in which he desired my assistance as one of the Council of the Royal Society."

1681-2, *January 27th*.—"This evening, Sir Stephen Fox acquainted me again with his Majesty's resolution of proceeding in the erection of a Royal Hospital for emerited soldiers

on that spot of ground which the Royal Society had sold to his Majesty for £1300, and that he would settle £5000 per annum on it, and build to the value of £20,000, for the relief and reception of four companies, viz. 400 men, to be as in a college or monastery. I was therefore desired by Sir Stephen (who had not only the whole managing of this, but was, as I perceived, himself to be a grand benefactor, as well it became him who had gotten so vast an estate by the soldiers) to assist him, and consult what method to cast it in, as to the government. . ."

It was thus that one philanthropic man materially aided in founding a magnificent institution, which has now grown into a monument of national gratitude.

The reason Sir Stephen assigned for his labours in this work was that *he could not bear to see the common soldiers, who had spent their strength in our service, to beg at our doors.*¹

Whatever excuse he found for this splendid action, it is reasonable to suppose that he was generally inclined to do good towards his neighbours, for Chelsea Hospital is by no means his only noble achievement. He founded almshouses, built hospitals and places of worship, and embarked in many good works, as may be seen by a reference to Collins's Peerage.² It is edifying to look upon a picture of real philanthropy, especially when, as in the case of Sir Stephen, it is not allowed to interfere with the discharge of public duties.

Sir Stephen's political career extended through several reigns. He held office under Charles II., James II., William III., and Queen Anne. He was one of those whom, in 1692, King James excepted by name from his proffered pardon. He sat in several Parliaments, and, notwithstanding Court pressure, voted against the impeachment of the Earl of Clarendon. He died in 1716 at his villa at Chiswick. Ninety years later, his grandson, Charles James Fox, died in the same place.

Sir Stephen was twice married, and left nine sons and three daughters. We may here draw attention to the fact that when

¹ Collins's Peerage, by Sir E. Brydges. London, 1812. Vol. iv. p. 532.

² By Sir E. Brydges. London, 1812. Vol. iv. p. 532.

he married his second wife, in 1703, he was seventy-six years old. Two of the children by this marriage were respectively created Earl of Ilchester and Baron Holland. The latter title was chosen by the first Fox proprietor of Holland House, which will account for a Baron Holland appearing in the place of an Earl of Holland without any relationship existing between the families of Rich and Fox. But it is a curious coincidence that upon Sir Stephen Fox, who had nothing to do with Holland House, was bestowed one of the bearings of the Rich's—a *fleur de lis* in a canton—" . . . in consideration of his good and faithful services,¹ Sir Edward Walker, then Garter, principal King of arms, by his Majesty's command, granted to him, and his heirs, an augmentation to his arms out of the royal ensigns and devices, viz. *in a canton Azure, a Fleur de Lis, Or*; as by special instrument, under his hand and seal, appeareth, dated at Brussels, November 23^d, 1658."² Perhaps, indeed, the person who traced the original heraldic employment of ermine to the coats of skins given by the Creator to our first parents, would have found more than a mere coincidence in this fact.

The following advice from Lady Fox (widow of Sir Stephen) to her children is recorded by Henry Fox in a quaintly written memorandum :—

MEMORANDUM.³

My dear Mamma died on y^e 21st of February, 171⁸ and a fortnight afore she died, calling us all about her, with a mild air, she said My Dears will ye be good? I am now going to leave you, and entreat you to serve and be constant in your Duty towards him. Then taking off all that mildness, she assumed a more

¹ According to tradition, it appears that the "good and faithful services" were a loan of £5,000, which was never repaid.

² Collins's Peerage of England, by Sir Edward Brydges. London, 1812. Vol. iv. p. 530.

³ Taken from a copy, at Holland House, of a document in the possession of Lord Ilchester.—In quoting from old books or MSS., we have generally retained the eccentric orthography and punctuation of the originals.

than ordinary majestick air, and directing her discourse chiefly to my Brother said, I don't only desire you, but command you to be good, serve God, never let slip the least opportunity of doing any good to your fellow Creatures, for although you are blessed with a good Estate, yet never carry yourself haughtily to, or think yourself above others. Don't be a Fop, don't be a Rake, mind on your name *Stephen Fox*, that I hope will keep you from being wicked, Think on your name, 't will even fly in your face, and say did your father do so? Think on all his virtues and follow y^m. Love your Brother I charge you, Stephen. I charge you all love one another. You have Enemy's enough make not one another so. You will have too many Stephen that will flock about you, court you fawn upon you, these are your worst Enemy's take care of y^m. You Harry having a less fortune won't be subject to so many temptations, but withstand those you have when you grow up, take care and avoid ill company, if you don't you are gone, for by y^r many young Men are ruin'd, from thence come all y^r vices y, Youth is apt to fall into. Then you'll learn to swear, to drink to rake about, to game, and at last to be ruined by those, you unhappily think your Friends. Don't affect, or think it genteel or a pretty thing to be a Rake, for if you are wicked what will your Estate signifye, you'd be the most despicable thing, to all but y^m who are either such Rogues as to flatter you in it, or so vile themselves as to approve it. Be humble, obliging and obey your Trustees and tho' they may have failings never laugh at them, take their advice in everything, mind what they say to you, whilst you are at school, tho' you may find a great many inconveniences bear with y^m. Wⁿ you come of age don't be conceited or self sufficient, don't think yourself above advice, for yⁿ you'd want it most. If as I believe you will you lodge with Mr. Fenn submit your judgement to his, obey him. Now I have said all I can think of now. Let me only tell you when I am gone, it will show your Love or hate to me, as you obey or disobey these my instructions.

H. Fox.

Of Stephen, the son who is first separately addressed in the foregoing memorandum, and who subsequently became Earl of Ilchester, we need not just now speak, he never having owned the house which forms the subject of the present work, and not having even been brought up in it. Our concern is with his younger brother, Henry, ultimately Lord Holland, but familiarly known in those days as "Harry Fox." He was the first of his name who owned Holland House.

Henry Fox was born in 1705, and was educated at Eton with Pitt, afterwards Earl of Chatham. In those days, as in these, companionship at school was often a prelude to rivalry in the State; men in their boyhood learning together how to outwit each other. Fox and Pitt were early rivals; their point in common was their classical knowledge; everything else was a point in contrast. But the most peculiar feature in their rivalry is that it descended to a later generation.

Henry Fox entered his parliamentary career as member for Hendon (Wilts) in 1735; and, at the beginning of his political life, was partisan of Sir Robert Walpole, whom he idolized. He filled several offices more or less important. In 1737 he was Surveyor-General of his Majesty's Board of Works; in the Parliament summoned to meet June 25, 1741, he represented Windsor; and in 1743 he was made one of the Commissioners of the Treasury. In 1746 he became Secretary at War, and held the appointment until 1756, when he was succeeded by his old schoolfellow Pitt. From 1751 till 1762 he was High Steward of the Borough of Malmesbury.

An interesting episode in his parliamentary career is his violent opposition to the Marriage Bill in 1753. This Bill was directed against clandestine marriages, and as Henry Fox's own marriage was clandestine, his opposition was natural.

The task of drawing the Bill had fallen to Lord Hardwicke, the Chancellor; and Charles Yorke, his son (we learn from Horace Walpole¹), blamed the violence of Fox's attacks upon

¹ *Memoirs of the Last Ten Years of George the Second.* London, 1822. Vol i. p. 296.

Lord Hardwicke, exclaiming, "It is new in parliament, it is new in politics, it is new in ambition;" . . . Fox replied: "Is it new in Parliament to be conscientious? I hope not! Is it new in politics? I am afraid it is! Is it new in ambition? it certainly is, to attack such authority!"

Coxe¹ says that in the course of his harangue, he held up a copy of the Bill, in which he had marked the alterations with red ink; and on the observation of the Attorney-General, "How bloody it looks!" he retorted: "Thou canst not say I did it. Look what a rent the *learned* Casca made;" (pointing to the Attorney-General). "Through this, the well-beloved Brutus stabbed," (alluding to Mr. Pelham).

In 1755 Henry Fox was appointed Secretary of State, the Duke of Newcastle being First Lord of the Treasury. But they disagreed, and Fox asked the King's permission to resign, which he was allowed to do. There had been considerable discussion as to Fox's position. The following letters show that it was not intended he should have the actual management of affairs in the House of Commons, and that he did not care for merely nominal power.

H. Fox to the Duke of Newcastle, March the 14th, 1754:²—

"MY LORD DUKE,

"As Your Grace is to wait upon His Majesty this Morning, I must lose no time to desire Your Grace would not Acquaint the King that I have Accepted of the Office of Secretary of State. But if His Majesty has already been Acquainted of my Acceptance of it, Your Grace will, I hope, tell His Majesty that I purpose with the Utmost Submission to beg His Majesty's Leave to decline it.

"It is impossible that His Majesty could think of raising me to so exalted a Station but with a design that I should with and Under Your Grace, have the Management of His Affairs in the

¹ Memoirs of the Pelham Administration. London, 1829 Vol. ii. p. 266.

² Holland House MSS.

House of Commons. This was the whole Tenor of Your Grace's Messages to me by Lord Hartington, which your Grace's Conferences with Lord Hartington and me Yesterday morning and Lord Hartington last night, have totally Contradicted. Unable therefore to answer what I dare say is His Majesty's Expectations, (tho' Your Grace has frankly declar'd it not to be Yours) that I should be answerable for His Majesty's Affairs in the House of Commons, I beg leave to remain where I am, heartily wishing Success to his Majesty's Affairs, and Contributing all that shall be in the Power of a single Man towards it. . . ."

[An endorsement on the Holland House copy of the foregoing letter states that Lord Hartington saw it before it went, said there was not a word too much, and that he would justify it everywhere; also that Mr. Fox asked nothing, the messages and promises to him were voluntary.]

Letter from H. Fox, delivered to the King by Lord Waldegrave, Tuesday, Dec. 10, 1754 :—

"SIR,

"Infinitely thankfull for Your Majesty's Command receiv'd by L^d Waldegrave to explain myself in writing; I must begin by humbly asking Pardon for having mistaken Your Majesty. I now understand Your Majesty do's not intend to have any Leader in the House of Commons and I receive Your Majesty's Pleasure on this head with all that Duty and Submission that becomes me. What Your Majesty requires, I understand, is that on all occasions as well not relative as relative to the Army, I should act with Spirit in support of Your Majesty's Service in the H. of Commons; And, Your Majesty bids me put in writing what will enable me to obey these y^r Commands.

"Thinking then no more of taking the Lead; but of obeying Your Majesty's Commands only, I answer,—That, in the present State of the H. of Commons, I desire no change of Employment, no pecuniary Advantage, but some such Mark only of Your Majesty's Favour as may enable me to speak like one

well inform'd and honour'd with Your Majesty's Confidence in regard to the matters I may be speaking of. This then, Sir, is what I desire, and can desire for no other purpose than to enable me to attempt what You command, confining myself to Your Majesty's own Views, and to the very manner Your Majesty shall command me to pursue them in.

"I am, &c. &c. &c." ¹

"December 12th, 1754.

"It is the King's Pleasure, that Lord Waldegrave should acquaint Mr. Fox, that His Majesty is graciously pleased to condescend to His Request of being Admitted into His Cabinet Council: But that, in order to avoid future Difficulties, and Inconveniences, His Lordship should acquaint Mr. Fox, that this Advancement to the Cabinet Council, is not intended, by the King, in the least, to interfere with, or derogate from, the Priority, belonging to His Majesty's Secretary of State, in the House of Commons: and that It is not His Majesty's Intention, to confer any Power, or Confidence, independent of such Ministers, as His Majesty shall think fit to entrust with the Conduct of His Affairs." ²

Fox gives an interesting account of his position after his resignation in the following letter to his friend Peter Collinson:—

"HOLLAND HOUSE, Nov. 24, 1756.

"FRIEND PETER,

"I certainly did not resign with any view to make confusion and disturbance, and very great People know that before I did resign, if confusion was to be the consequence, I had promis'd to go on one sessions more with the Duke of Newcastle but it was not thought worth while to ask me, nor was I ever ask'd.

"I will now support all public measures and use my best endeavours to procure a quiet sessions. I will strenuously defend

¹ Holland House MSS.

² Ibid.

the late ministry, even where I have not been concern'd with them. And whatever else my Enemies may say they shall own I am an honest Man. You will hear it complain'd of that I chuse an honest friend of mine, against a dishonest friend of Legge's at Stockbrige. But surely this is no hurt to the publick, and will do good if it abates the too great Pride of these new Ministers. I shall be very glad to see you in the meantime, but I go to Town on Tuesday.

"Y^r ever,
"H. Fox."¹

In 1757, the Duke of Newcastle and Pitt coalescing, Fox was appointed Paymaster of the Forces, and held the office until 1765. Meanwhile he had been made Clerk of the Pells, in Ireland, the appointment being granted for his own life and that of his two sons. He acquired a considerable fortune as Paymaster of the Forces, and was denounced in an address of the citizens of London as the defaulter of unaccounted millions. More humorously, if less practically, was he attacked in the *New Foundling Hospital for Wit*, at the time of Wolfe's death :—

"All conqu'ring cruel death, more hard than rocks,
Thou should'st have spar'd the *Wolfe* and took the *Fox*."²

The fault of one may not excuse the delinquency of another, but when a fault is common to very many, it is perhaps the less to be noticed in the individual. In fact, identity loses itself in repetition. Without libelling any particular names, we may say that public accounts in those days were kept with a very slack hand. And, supposing Henry Fox was singled out as a worshipper of money, it may have been for the sake of contrasting him with Chatham, who had no regard for it. But if we must believe all we read, avarice was not Fox's only fault. Lord Chesterfield accuses him of having no fixed

¹ British Museum. Add. MS. 28558. I.

² Notes and Queries, May 5, 1866.

principles of religion or morality, and of being imprudent enough to expose this deficiency; which, however, may not have been a more just accusation than that of avarice: an *accusation* oddly coupled with the *fact* that he was charitable!

In 1764 Fox, by that time Lord Holland, went to Paris, where he fell ill. He never wholly recovered; and friendship consoled itself in anticipation for his loss by speculating upon his successor. Gilly Williams writes to George Selwyn on Friday, January 4, 1765:

" . . . We dine to-morrow at Charles Townshend's. What he is now I know not, but the last time we saw him he had no acrimony in him, but seemed rather looking towards the Pay Office, which, I suppose, Lord Holland will soon quit, either by a natural or political death. . . ."¹

On resigning the Pay Office, which he was forced to do by the Grenville Ministry,² he went abroad, spending some time in France and Italy, and returning to England in 1768, where his health gradually declined.

As a public man he was exposed to enmity, but he himself was a true friend. If suspected, he was at least unsuspecting. And here we can give him our pity as well as our admiration, for, like many other unsuspecting people, he was more than once taken in. Witness, for instance, his so-called friend Mr. Rigby, whose conduct elicited from Fox a versified rebuke, in the sentiment of Cæsar's *Et tu, Brute?*

" White-liver'd Grenville, and self-loving Gower
Shall never cause one peevish moment more;
Not that *their* spite required I should repair
To southern climates and a warmer air,
Slight was the pain *they* gave, and short it's date,
I found I could not both despise and hate.

¹ J. H. Jesse: George Selwyn and his Contemporaries.

² Russell's Life and Times of C. J. Fox. Vol. i. chap. i.

But, Rigby, what did I for *thee* endure?
 Thy serpent's tooth admitted of no cure;
 Lost converse never thought of without tears!
 Lost promised hope of my declining years! . . ."
 (*Lord Holland returning from Italy.*¹)

He had his poet's corner in the *Annual Register*; but probably his poetical excellence lay in his *Vers de Société*.

Here is a sample, contained in a letter to George Selwyn from Naples on the 17th of March, 1767:—

" As soon as I read the news of Lord Carlisle's arrival in England, the Ode in Horace, beginning *Lydia, dic per omnes*, came into my head. I send you my imitation of it, which this post carries to Lady Sarah. Pray show it Mr. Walpole, and, with Lord Carlisle's leave, to anybody. *Indeed*, I do not expect compliments, but I am not ashamed of it, for consider it is wrote by a sick old woman near her grand climacteric; for such indeed is your faithful and forgotten friend,

" HOLLAND.

" IMITATION OF AN ODE IN HORACE.

" 'Lydia, dic per omnes,' &c.

" *To Lady Sarah Bunbury.*

I.

" Sally, Sally, don't deny,
 But, for God's sake, tell me why
 You have flirted so, to spoil
 That once lively youth, Carlisle?
 He used to mount while it was dark,
 Now he lies in bed till noon;
 And you not meeting in the park,
 Thinks that he got up too soon.

II.

" Manly exercise and sport,
 Hunting and the tennis-court,
 And riding-school no more divert:
 Newmarket does, for there you flirt!

¹ Small collection of Poems by the 1st Lord Holland, in the Holland House Library.

But why does he no longer dream
Of yellow Tyber and its shore ;
Of his friend Charles's favourite scheme,
On waking, think no more ?

III.

" Why does he dislike an inn ?
Hate post-chaises, and begin
To think 'twill be enough to know
His way from Almack's to Soho ?
Achilles thus kept out of sight
For a long time ; but this dear boy
(If, Sally, you and I guess right,)
Will never get to Troy."¹

That he was epigrammatic, may be seen by some of his verses ; that he was ready, may be known from some of his extempore prose. An answer of his to Lord Bute is admirable. Lord Bute had fixed upon Fox as the ablest leader he could find to defend the Peace of Paris ; and, deserting the Duke of Cumberland, with whom he was then connected, Fox again became Secretary of State. After he had stipulated for an earldom as the reward of his success, and a barony only was given him, he reproached Lord Bute for such a breach of faith. " It was only a pious fraud," said Lord Bute. Said Fox : " I perceive the fraud, my Lord, but not the piety."²

According to Chesterfield, Fox was, as a debater, singularly inelegant, and even disagreeable ; but he had wonderful tact, by which he could discern when to press a question, and when to yield it. More than tact, however, he possessed heart ; and while his genial flow of animal spirits enlivened his friends, his affectionate disposition endeared him to his family.

As we are upon the subject of his family, something should be said about his marriage, which was probably a nine days'

¹ J. H. Jesse : George Selwyn and his Contemporaries.

² Russell's Life and Times of C. J. Fox. Vol. i. chap. i.—Walpole (Memoirs of the Reign of George III. chap. xvii.) and Stanhope (History of England, from the Peace of Utrecht, chap. xli.) give the *bon mot* in almost the same words, but introduce it under somewhat different circumstances.

wonder to the world. A mutual love existed between him and Lady Caroline Lennox, eldest daughter of Charles, second Duke of Richmond. Of course, his addresses were rejected by the parents, whose virtuous indignation we can picture to ourselves being vented in "Who is this Harry Fox?" How the fashionable matrons must have whispered and tittered! How the loungers about town must have speculated upon the reports! How the worldly girls must have looked on and wondered, perhaps with a secret joy at the prospect of getting rid of a formidable competitor! And, amidst the disposal of them by the public, the young people, acting upon their own counsel, were secretly married in the beginning of May 1744!

Lady Caroline's father, thinking, perhaps upon the principle of that simple abstract property of matter called impenetrability, that a desirable suitor might displace the undesirable one, had arranged for such a one to be formally introduced to her; but she, with more wilfulness than vanity, took a step to frustrate the intended result of the interview, if not to frighten her father entirely out of trying her with it. Before the hour appointed, she had cut off her eyebrows! In such a state of things, half a loaf, or even a far larger proportion of the measure, could scarcely be called better than no bread: it was more desirable for her not to be seen at all, than to be seen short of eyebrows. So she was left to herself; and she utilized her solitude to facilitate her elopement.

According to the custom of the world, the announcement of a marriage calls forth letters of congratulation. After the announcement of this one, however, the *nolens volens* father-in-law became the recipient of sundry letters of condolence, the originals of which letters are at Holland House. Foremost in interest, we choose one from Mr. Pelham:—

"ARLINGTON STREET, Tuesday, 8 o'clock.
[8th May, 1744.]

"MY DEAR LORD,

"When the Duke of Newcastle told me at the House of Lords, what had happen'd in your family, I was as much

surpris'd and concern'd as the nearest friend or relation you have in the world. I could not let you go into the country without telling you so; Be assured, nothing that belongs to me shall ever countenance, what you so justly call the highest disobedience. I have too much of the *Father* not to feel for you, and too much of the friend, to dwell long upon a subject that must give you the greatest uneasiness for whom, My Dear Lord Duke, no one can have a more sincere friendship love and Regard than your faithfull and affectionate

“ H. PELHAM.”

A letter from Lord Lincoln, exculpating his sister and himself from having taken any part in the affair, is also worthy of notice :—

“ WHITEHALL, May 12, 1744.

“ MY LORD,

“ As I have heard with y^e greatest uneasiness and concern imaginable, y^e y^r Grace and my L^d Dutchesse have had some suspicion of my sister and myself being in some degree concerned in y^e unhappy affair y^e has lately happen'd; I thought it both incumbent upon me for y^e regard I have to my own character, for y^e hopes of y^e continuance of y^r Grace's friendship and for y^e love I have to my sister, to give you y^e trouble, in order to remove any mistaken notions y^e may have been falsly and villanously reported to y^r Grace. What! my Lord, cou'd you have so much as a thought, cou'd you think me so forgetful of every obligation I own I have to you, so totally abandon'd, as to break through all y^e ties of friendship's honour, which I must inevitably have done, had I in any ways been accessory to y^e unfortunate imprudent marriage; it hurts me more y^e I can express to have y^e Duke of Richmond even suspect me, I must suppose (for it can be nothing else) y^e my intimacy with Mr. Fox has been y^e occasion of my being suspected, y^e I have been very intimate with Mr. Fox my Lord is most certainly true, that he has talk'd to me of w^t all y^e world saw is as true, and y^e I have all ways advis'd him against it is true

upon my word ; but indeed my Lord, I can't help saying, y^t he has given me a stronger proof of his friendship, in never proposing anything to me, which he knew in honour I cou'd not comply with, y^a y^r Grace has, in thinking me capable of doing, what he, tho' his own interest was so much at stake, thought me incapable of. In regard to my sister my Lord, she has assured me over and over y^t she was entirely ignorant of y^e whole transaction, y^t Lady Caroline indeed had often talk'd to her upon y^e subject, but trusted her with nothing, and never so much as ever hinted of doing anything without y^r Grace and my L^r Dutchess's consent, she has been very much and justly concern'd, at L^r Caroline's coming immediately to her when she left y^r Grace's house, for fear y^t such a step as y^t, might make y^r Grace imagine y^t she was in y^e secret, when in her own conscience she knew she was innocent: y^t she is so, I do believe from y^e bottom of my heart, that I am so, I hope y^r Grace will do me justice to believe. I am with y^e greatest truth and sincerity y^r Grace's most obedient and humble servant

“LINCOLN.”

And there is a letter from Lord Ilchester, brother of the delinquent, also exculpating himself from having taken any part in the marriage ; and, thinking he has not said enough, he adds : “What I say of myself is equally true with regard to Lady Ilchester ; she has been in no consultations nor in any degree privy to this affair, pray my Lord Duke, assure my Lady Duchess of this truth, and of my utmost respects.”

It is the old story, human nature trying to shield itself ; and if La Rochefoucauld is right in saying, “*Nous avons tous assez de force pour supporter les maux d'autrui*,”¹ the friends who on this occasion hid their strength beneath the cloak of sympathy, perhaps added hypocrisy to their other characteristics. In fact, the collection from which we have quoted contains much food for the satirist.

¹ Maxime xix.

Fortunately, there is another and happier side to the picture. Charles Hanbury Williams was a wit, a statesman, a diplomatist. But, more than all that, he was a true friend, and the two following letters from him may be read not only for the amusement they afford, but also for the heartiness they show :—

“WEDNESDAY [May 9, 1744.]

“Ever since we parted I have thought of nothing but you. I wish you and Lady Caroline all the happiness Love and Friendship have to give. For believe me, Dear Fox, nobody but Lady Caroline can love you better than I do.

“I went to the Opera last night. And from the box I was in saw the news of your match run along the front boxes exactly like fire in a train of Gunpowder. Dayrolle set fire to it with tears in his eyes. And I must do Lady Caroline Fitzroy the justice to say she look'd the most pleas'd with it of any body—*Turno tempus erit.*

“The Duke of Richmond has put off the Ball that was to have been there to night and He and the Duchess go this morning to Goodwood. The Rage of His and Her Grace is very high and I hear intend making a point that nobody that visits them shou'd visit you. And I know that he has already sent to Mr. Pelham, and insisted that neither Miss Pelham nor Lady Lucy Clinton should see L^d Caroline. They are in great distress at this message, at this unreasonable message. For why should Mr. Pelham chuse his Party between two people he loves in an affair in which He can be no way concern'd.

“I could tell you much more. They are very angry with the D^o of Marl: and me. I was spoke to about it, and said, whatever I had done was in consequence of our friendship which was the thing in the world I was proudest of. And that nothing should ever make me repent doing what you desir'd me, Because you cou'd not ask me to do anything wrong.

“Horace Walpole came up into the Box where I was at the Opera, and told me he had heard the news and that He under-

stood twas made a point of by the D: and D^{ss} for their friends not to visit you and that therefore he desir'd to know the first moment He might pay his compliments to L^y Caroline and yourself and that he wou'd do it.

"Great endeavours are us'd to make Mr. Pelham angry. I never advise, but had you not better come to town for an hour and see him. I find Blood Royal has the greatest weight against your match—I send this By Daniel—And all I desire is to know how you and L^y Caroline do. And whether you'd have me write whatever I hear. I am to you and her,

"A most sincere and faithfull servant,

"C. HANBURY WILLIAMS."

[May 15, 1744.]

"MY DEAR FOX,

"Time that overcomes, eats up, or buries, all things Has not as yet made the least impression upon the Story Of the Loves of Henry Fox and Caroline. It still lives grows and flourishes under the Patronage of their Graces of Newcastle and Grafton, and Mr. Pelham. But in spite of them the Town grows cool and will take the tender Lovers' parts.

"L^d Carteret diverts himself with this. He says he was call'd up by the Duke of Newcastle to him by the D: of Dorset, as he was going thro' the rooms at Kensington, and told that they two were talking upon this most unfortunate affair, and that they shou'd make no secret of it to him, that they were both greatly affected with it. Upon this says Carteret: I thought our fleets or our armies were beat, or Mons betrayed into the hands of the French. At last it came out that Harry Fox was married, which I knew before. This says He was the Unfortunate affair. This was what he was concerned about. Two people to neither of which he was any relation were married against their Parents' consent. And this Man is Secretary of State!

"This Story L^d Carteret told L^d Orford who has told it everybody! and Winnington also scatters it much. There is not a soul that does not laugh at it.

"There was a warm dispute about it at White's two days ago between the Dukes of Grafton and Devonshire, where the former was a Tearing the whole to pieces, and the latter defending it, particularly your part and mine in it.

"But nobody has done Lady Caroline more justice than Miss Pelham. She says she is her friend and cant give her up. She speaks well of her and you to those that dont like it. Answers all their objections; and particularly upon its being said you was no Gentleman, She reply'd thus, 'Upon that head 'I will appeal to the company whether if Lord Ilchester had 'been unmarried and had offer'd himself to the D: of R——'s 'daughter the D: and D" wou'd not have jump'd at the Match 'and How Mr. Fox comes to be a worse Gentleman than L^d Ilchester I cant tell.'

"As to Dayrolles I can get nothing out of Lincoln but that he is extremely concern'd and wears a Countenance more of Sorrow than of Anger, and hopes and wishes things may be made up.

"The Duke of Marlbro' still continues to be violently attack'd and the King violently angry. I wish when you come to town on Thursday morning you wou'd come a little earlier than you intended and call here for half an hour before you see Mr. Pelham.

"Tis incredible how full Mr. Pelham still continues to be of this affair. He was at Lord Orford's to talk it all over again to a very inattentive Hearer, He talked with great warmth and the Other Listened with great coldness and cant comprehend that this nation is undone because Lady Caroline Lennox is married to Mr. Fox, but Mr. Pelham was so full of it that coming out of Lord Orford's Room he met Lady Mary and took her by the hand and cry'd out (as if he was never to have seen her again) God bless you child God preserve you. I suppose he meant from Harry Legge. Now as Winnington says what is all this?

"I forgot to say that among other things Miss Pelham said at the end of her discourse I am now in other Peoples power

and must obey them but I shall soon be my own mistress and then I'll please myself.—'Twould have been injustice to have left this out. I am glad she said it, and I think Lady Caroline will be glad to hear it,—and that I shall be more glad of.

"I have no mind to begin another sheet, but promise you I wont say much more, and should not write on If twas not to tell you that after two days carefull intuition and observation, I do think, If happiness Is a blessing on Earth you have made a very *prudent* Choice I repeat it again in defiance of all the World a very *prudent* Choice. And again—I say Lady Caroline has more Propriety about her than any Woman I ever saw, I have read as a Maxim somewhere that Every Man has just as much Vanity as He wants of understanding. I would subjoin another to it of the Females, and Say Every Woman has just as much affectation as She wants of Propriety. Your Good sense and Your Good nature (its true) will be well employd for life, You have the properest object for 'em in your arms who had Sense enough to distinguish your merit and Love enough to prefferr it to all things and all people. I am so satisfy'd (and believe and dont think me impertinent when I say I thought myself much concerned in your marriage)

"I beg once more I may see you before you see Mr. Pelham, tis necessary for us both. . . ."

We may conclude that whatever steps Henry Fox took in the matter last referred to, they were right steps. For Mr. Pelham, who according to MSS. in Holland House had in 1743 addressed him as "Dear S^r" and "Dear Fox," before the end of 1744 calls him "DEAR HARRY."

"CLAREMONT, Sept. 2nd [1744].

"DEAR HARRY,

"You should not have had the trouble of a second letter, if I had receiv'd your former, time enough to have answerd it by y^e post, but in reality I had not that, which you directed to London, above an hour before the last, which I receivd by a messenger. I am always glad to hear you are happy, tho' idle,

a quality I can never disapprove of, it being so agreeable to my own nature. I heartily wish you good sport and entertainment att Lord Ilchester's, to whom I desire my best respects, and for whom I have a most sincere regard. Now: I will own to you, I was a little surpris'd at neither seeing you the day we adjourn'd nor the day we met, and, as our Brothers Compton and Gybbon were also absent, it had not a clear look, but that is over, and they will both be in town the next February day. I am in too great a hurry here to discharge my political budget, you will see *Winnington*, who will tell you all I know, and pretty much what I think, for I have been frank enough to him, I hope he will tell you also all he knows, as to what he thinks, I am not sure he can, but upon the whole, he talks well to me, I suppose he does so to *others*, for he has many opportunities. I will detain you no longer but to tell you your friend L—— is well, he pretends to be much in haste, I hope he wont be overtaken, but probably by the time you come to London, he will be in Vinculis. I am, Dear Harry your most affectionate and faithfull servt,

“ H. PELHAM.”

As for Lady Caroline's parents, they did at last what they ought to have done at first: forgive. But they only did it in 1748, after the birth of Stephen, Lady Caroline's eldest son.

A letter to Lady Caroline, signed by the Duke and Duchess of Richmond, may not unworthily close the little romance. In spite of its sternness, it has a touching pathos; and a quaint freshness in spite of its old-fashioned guise:—

“ WHITEHALL, *Saturday, 26 March* [1748].

“ MY DEAR CAROLINE,

“ Altho' the same reason for my displeasure with you, exists now, as much, as it did the day you offended me, and that the forgiving you is a bad example to my other Children, yett they are so young, that was I to stay till they were settled the consequence might in all likelyhood be that wee should never see you so long as wee lived, which thoughts our hearts

could not bear. So the conflict between reason and nature is over, and the tenderness of parents has gott the better, and your Dear Mòther and I have determin'd to see and forgive both you and Mr. Fox. This change is not sudden, but has been long growing in her breast and myne. And I must fairly own to you, she conquer'd her resentment sooner than I could myne, for tis not easy to bring oneself to forgive the almost greatest injury that could have been done to one, however love for a child may bring that to bear which nothing else can. I dont mean by this that I have any more difficulty in forgiving Mr. Fox, for in your situation I must forgive both, or neither, butt I mean that this proof of our affection to you two should never bring us into any connection with those base vile people that have been the abettors of your undutifullness to us. For I shall ever look upon them in the most despicable light, and make no more secret now than I have heretofore of my thoughts upon them. I must now tell you that since your offence, the Decency of your behaviour, and Mr. Fox's, has in generall pleas'd us, and particularly in not employing meddling and officious people that have nothing to do in our family affairs, to intercede for you. Yett I believe you have attempted two ways neither of them do I blame you for. One was by my Lady Dowager Cadogan, who is the only person living, I allow to have the least pretence of authority over us in family concerns. Notwithstanding which I would not at first listen to what she very earnestly asked of us in your favour. I own the highest respect and even duty to her is due from me, butt I could not thinke she had any more right to tell me how far I was to carry my resentment to my children, than I should have to tell Mr. Fox how he should behave in the like circumstances to his, which I should never thinke I had the least right to do. However I am very far from blameing you as I have already say'd for trying to be reconciled to us by her means, as it was the most decent as well as the most likely way to succeed, and your Dear mother's duty and love to my Lady Cadogan was constantly the first and strongest argument that work'd upon her,

and made her wish to oblige her Mother in a thing she had so much at heart, and only waited for my approbation of it. Butt I shall now plainly tell you that the other way that was attempted instead of bringing on the reconciliation very much retarded it, from the manner twas done in, and the arguments used upon it. I own it raised indignation, and entirely stifled the inclination I then had to forgive. And this from two people as near, and at least as dear to me as yourself. I mean my Lord and Lady Kildare,¹ who instead of makeing entreatys, were pleas'd to tell your mother that wee *ought* to forgive you, and were blamed by the world, and by themselves for not doing it, which was a language I would hear from nobody, and indeed when they saw how it was received, they did not thinke fitt to repeat it. And I assure you my reconcilement to you has been defer'd upon this account, for I will have both them and yourselves know that it proceeds from the tenderness arising in our own breasts for you, and not from their misjudg'd application. And if you My Dear Caroline, and Mr. Fox look upon it as an obligation, tis to your Mother and me, and in some degree to my Lady Cadogan, but to no mortall else that you owe it. One thing more of the greatest consequence to the future happiness of my family I must mention and recommend to you, which is that I trust to Mr. Fox's honor, probity, and good sense, as well as to yours, that your conversation ever hereafter with any of my children especially with my dear March may be such as not to lead them to thinke children independent of their parents. Wee long to see your dear innocent Child, and that has not a little contributed to our present tenderness for you. I chose to write this long letter that you might be fully inform'd of my mind before I saw you, and that when we have that pleasure there may not be any talke or Altercation whatever upon past events, which would be infinitely disagreeable to us all, instead of which, when wee meet let our affection be mutual, and you may be sure that our seeing you is a proof of the sincerity of ours. So My Dear

¹ The Duke of Richmond's son-in-law and daughter.

child, You and Mr. Fox may come here at the time that shall be settled by yourselves with my Lord Ilchester, and be both received in the arms of an affectionate father and mother.

“RICHMOND; &c.

“SA : RICHMOND &c.”

At any rate, the rebellious daughter was not a resentful one. After the death of the Duke and Duchess of Richmond, she, with what we would call filial piety, acted like a second mother to her fourth sister, the beautiful Lady Sarah Lennox; and it was at Holland House that her youngest sister, Lady Cecilia Lennox, died of consumption.

Lady Caroline Fox was created Baroness Holland in 1762, and in 1763 Mr. Fox was raised to the peerage as Baron Holland, of Foxley, Wilts. His wish to be made a peer is expressed in a letter to George Selwyn, written from Aubigny, and dated October 5, 1763:—“ . . . I sent Betty a present by Lord Bateman, which he tells me she received very graciously indeed. She advised me against going into the House of Lords, and so did you; and very wisely if I retained any further views of ambition. But it was to cut up that by the root, and with that intention, and after deliberation with that intention, that I did it; and Lady Caroline and I find great reason now to be glad that it was done. . . .”¹

It may be as well to explain that the “Betty” Lord Holland here speaks of was Lady Elizabeth Howard, sister of the Earl of Carlisle.

The true love of Lord Holland and his wife, conducted in a somewhat unusual way, was prolonged to a somewhat unusual length: Lord Holland died at Holland House, on the 1st of July, 1774, at the age of sixty-nine, and his widow only survived him twenty-three days. She was born in 1723.

Lord Holland's dying injunction about Selwyn—“If Mr. Selwyn calls again, let him in; if I am alive, I shall be very glad to see him, and if I am dead, he will be very glad to see

¹ J. H. Jesse : George Selwyn and his Contemporaries.

ne"¹—is as authentic as it is widely spread. And it certainly is not his only acknowledgment of Selwyn's mortuary tastes, as may be seen by the following at the end of a letter addressed to his witty friend from Lyons on the 2nd of May, 1770:—

" . . . Yorke was very ugly whilst he lived; how did he look when he was dead? Yours ever,

" HOLLAND."²

But having mentioned the name of George Selwyn more than once during the course of this chapter, we must dedicate a few lines especially to himself—to the George Selwyn who formed a link in the chain of wits beginning from the days of Charles II., and who, according to the wits of the day, was Receiver-General of waif and stray jokes.

Like many another clever man he sparkled with contradictions, for while on the one hand he was curiously interested in the details of human suffering, fond of executions, corpses, and coffins; on the other, he was sociable, good-humoured, kind-hearted, and passionately fond of children. But his genial characteristics have been rather overlooked in favour of his morbid propensities, and some of his wittiest sayings transmitted to the public testify to the less pleasant side of his nature. Walpole says: "George never thinks but *à la tête tranchée*: he came to town t'other day to have a tooth drawn, and told the man that he would drop his handkerchief for the signal."³

Being bantered by some ladies on his want of feeling in attending to see Lord Lovat's head cut off, he said: "Why! I made amends by going to the undertaker's to see it sewn on again."⁴ A great deal of the effect of his wit was owing to the gravity with which he expressed it. His wit, however, formed part and parcel of himself, sometimes too much so: he was obliged to leave Hertford College, Oxford, for an irreverend jest. But he died penitent, and, during his last illness, at his own request the Bible was frequently read to him.⁵

¹ Russell's Life and Times of C. J. Fox. Vol. i. chap. i.

² J. H. Jesse: George Selwyn and his Contemporaries.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

Selwyn held various subordinate offices, but in the annals of his country he may chiefly be remembered as having sat in Parliament for nearly half a century, representing the city of Gloucester for more than thirty years, while in the social history of his times he is biographically interesting as having introduced Madame du Deffand to Horace Walpole. In these pages, he must appear as the friend of Lord Holland—Lord Holland who, even when he retired from political life and asserted that he no longer took an interest in the political vicissitudes of the day, still seemed to care for news from Selwyn; which will be found proved in his own words:—

“August 1, 1766.

DEAR SELWYN,

“What, no letter from you? This serves only to tell you, that within these two or three days whatever you'll send to my house in town will be brought here by express. Adieu!

“Yours ever,

“HOLLAND.”¹

“NICE, March 16th, 1768.

“... I call your *longer* letter a most entertaining, your *shorter* a most kind letter, and most heartily thank you for both. Do not put your writing upon ‘*if you find anything worth communicating* ;’ but be assured that to see your handwriting (though it is by no means good) gives me great pleasure, and obliges me; and I have met with too much ingratitude to be ungrateful myself. Because I am not so, I again beg to hear from you some, and I hope good, news of Lady Townshend. . . .”²

In closing our notice of the first Lord Holland we borrow from Coxe what seems an impartial account of his character:—“He was equally a man of pleasure and business, formed for social and convivial intercourse; of an unruffled temper and

¹ J. H. Jesse: George Selwyn and his Contemporaries.

Ibid.

frank disposition. No statesman acquired more adherents, not merely from political motives, but swayed by his agreeable manners, and attached to him from personal friendship, which he fully merited by his zeal in promoting their interests. He is justly characterized, even by Lord Chesterfield, 'as having no fixed principles of religion or morality, and as too unwary in ridiculing and exposing them.' As a parliamentary orator, he was occasionally hesitating and perplexed; but, when warmed with the subject, he spoke with an animation and rapidity which appeared more striking from his former hesitation. His speeches were not crowded with flowers of rhetoric, or distinguished by brilliancy of diction; but were replete with sterling sense and sound argument. He was quick in reply, keen in repartee, and skilful in discerning the temper of the house. He wrote without effort or affectation; his public despatches were manly and perspicuous, and his private letters easy and animated. Though of an ambitious spirit, he regarded money as a principal object, and power only as a secondary concern."¹

An anonymous writer in "Lord Chesterfield's Characters Reviewed,"² says that he was "an excellent husband, a most indulgent father, a kind master, a courteous neighbour; and . . . a man whose *charities* demonstrated that he possessed in abundance the *milk of human kindness*."³

Lord Holland left four sons: Stephen, the successor to his title and estates, who only survived him six months; Henry, who did not live to grow up; Charles James, the orator and statesman; and Henry Edward, who died a general in the army.

Stephen married Lady Mary Fitzpatrick, daughter of John, first Earl of Upper Ossory. To the circumstance of his short life, may perhaps be attributed the fact that the second Lord Holland does not figure in history. It has been insinuated that he liked a good table. We may be certain that he kept a

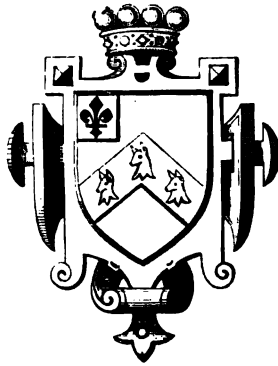
¹ Memoirs of Horatio, Lord Walpole, by William Coxe. London, 1808. Vol. ii. chap. xxxvii.

² London, 1777.

³ See Appendix A.

pleasant one. For he was good-natured and brilliant—a rare combination—and his memory is still dear to descendants born long after his death.

During the minority of his son, the third Lord Holland, Holland House was let to Lord Rosebery and to Mr. Bearcroft, and the land to various persons.





CHAPTER III.

CHARLES JAMES FOX.

IF the second Lord Holland appear rather as a passive holder of the name than as an active ornament of his family, in a very different light figures his younger brother.

Charles James Fox earned for himself such a reputation in the annals of English history, that, notwithstanding he was only a younger son, he is perhaps by some looked upon as the head of his family ; while others, forgetful of his father's and grandfather's services, may be excused even for considering him as the first of his name. In the same spirit, we would give him a prominent position on these pages, although he was never a proprietor of Holland House, and although Holland House was not even his birthplace.

He was born on January 24th, 1749 (N.S.), in Conduit Street ; but during much of his early life Holland House was his home. There we know that he joined in the private theatricals, when the part of Jane Shore was played by the beautiful Lady Sarah Lennox, with whom he is there also associated in a painting by Sir Joshua Reynolds.¹ There too occurred the well-known incident of the wall, which incident, well-known as it is, must ever find its place in an account of Charles James Fox's youth.

¹ See chap. xx.

A wall was condemned, and Lord Holland had promised young Charles James that he should witness its demolition. By some accident, however, the boy was not present when the wall was knocked down; but Lord Holland, acting up to the principle of keeping faith even with a child, had the wall built up again, in order that it might be demolished before his eyes.

Although this would help to prove that the child was a spoilt one, it would seem a pity to draw an unfavourable inference from a story which at least suggests the father's sense of honour, more especially as there are many other stories illustrative of Lord Holland's indulgence without having for excuse the keeping of a promise.

Once the *enfant terrible* wished to break a watch. "Well!" said the father, "if you must, I suppose you must."

At another time, Lord Holland, as Secretary of State, was preparing some important papers, when Charles, going into the study, read, criticized, and burnt a despatch which was ready to be sealed. The father, without even reprimanding his boy, calmly got ready another copy of the despatch from the official draft.

Charles James in his childhood does not seem to have shown his mother much more deference than he showed his father. One day he heard her make a mistake in Roman history, and, asking her, with utter contempt, what *she* knew about the Romans, he went on to explain how she was wrong.

It will thus be seen that the great statesman, being early allowed the use of his fingers and tongue, began life as a spoilt child; and it has been insinuated that he was one all his days. His education, if not desultory, was at least disconnected, the even course of his studies being more than once broken in upon by trips to the Continent. But such was his quickness, that what would simply have unsettled some boys, probably enlarged his mind.

He was sent early to a private school at Wandsworth, kept by a Mr. Pampelonne. In his ninth year he went to Eton, for which place he ever retained a fond regard. Lord Carlisle and

Lord Fitzwilliam were amongst his contemporaries there; and their portraits, as also that of Fox himself by Reynolds, are still to be seen at Eton in the Provost's Lodge.

Dr. Francis, translator of Horace, better known perhaps as father of Sir Philip Francis, assisted him in his studies, in which circumstance some, who believe Sir Philip and "Junius" to be the same person, find a reason for the leniency with which Lord Holland is treated in the renowned anonymous work.

Before Charles James was fourteen, Lord Holland took him to Paris and to Spa, an event which may be considered of disastrous importance to his life, as during the trip were sown the seeds of his future taste for gambling; and this by his father! Poor Lord Holland became, too late, alarmed at the effects of his guilty imprudence.

After his return from the Continent, the boy remained about a year at Eton; and in 1764 was entered at Hertford College, Oxford.¹ There he may have indulged in the follies of youth, but there, by his devotion to classical literature, he greatly contributed to form the future brilliant orator. He remained less than two years at College, and then went again abroad for two years, spending a winter at Naples with his father, and seeing Voltaire at Ferney. The visit to Ferney is described in a letter to Rogers's friend, the late E. H. Barker, from Uvedale Price:²—

" . . . From Geneva Fox and I went to Voltaire at Ferney, having obtained a permission then seldom granted. It is an event in one's life to have seen and heard that extraordinary man: he was old and infirm, and, in answer to Fox's note and request, said that the name of Fox was sufficient, and that he could not refuse seeing us, '*mais que nous venions pour l'exterrer.*' He conversed in a lively manner, walking with us to and fro in a sort of alley; and at parting gave us a list of some of his works, adding, '*Ce sont des livres de quoi il faut se munir,*' they were such as would fortify our young minds against religious

¹ Russell's *Life and Times of C. J. Fox*. Vol. i. chap. i.

² Quoted in a note to Rogers's "Table Talk."

prejudices. Fox quitted us at Geneva, went to England, and commenced his political career. . . .”

Let us picture to ourselves the worn-out philosopher with the experience of his threescore years and ten, and by his side, not yet twenty, the embryo statesman, with the promise of future glory; then, in fancy bridging over the period between the birth of the one and the death of the other, what events in history may we not recall!

By the influence of Lord Holland, who wished his son to occupy a high place in the country, Fox was returned for Medhurst in the parliament which met on the 10th May, 1768. He was then little more than nineteen years old; though, as he was still abroad, he did not take his seat until the following November. But even as it was, he sat and spoke before he was of age.

His first speech, an unimportant one on a question of order, seems to have been made on the 9th of March, 1769. His second, made on the 14th of April, was in support of the expulsion of Wilkes; and his third, on the 8th of May, was on the petition against the return of Colonel Luttrell for Middlesex.¹

In 1770 he first took office, as a junior Lord of the Admiralty under the Administration of Lord North; but in 1772, chiefly on account of his opposition to the Royal Marriage Bill, he resigned. Within a year, however, he was appointed one of the Lords of the Treasury; his sudden dismissal from which office, in February 1774, occurred thus:

There had been a coolness between Fox and the Premier, Lord North, when a motion was made in the House of Commons that Mr. Woodfall, printer of the *Public Advertiser*, in consequence of something which had appeared in that paper about the Speaker, be taken into custody by the Serjeant-at-Arms. Fox did not think such a punishment sufficient, and, without consulting Lord North, moved an amendment for Mr. Woodfall to be committed to Newgate. Lord North, rightly

¹ Russell's Memorials and Correspondence of C. J. Fox. Book ii.

or wrongly supporting his subordinate, found himself, in the division, with a minority, and punished the cause of his defeat by the following note, which Fox received a few days afterwards, as he was sitting in the House of Commons on the Ministerial bench :—

“His majesty has thought proper to order a new commission of the treasury to be made out, in which I do not perceive your name.

*“North.”*¹

“To the Hon. C. J. Fox.”

Very soon after this, Fox was in the Opposition ; but, to save him from the charge of being actuated by any petty feeling, it must be remembered that, even as a Ministerialist, he had voted against his own colleagues ; that Burke had already begun to influence him ; that his father, who was chiefly the means of bringing him into the Ministry, and whose politics he had begun by following, died in 1774 ; and that the question of American taxation, upon which Fox's oratory made itself conspicuous, was brought forward after he had left the Ministry.

To follow the Ministerial windings of that period would entail a history of the American War ; it will be enough here to say that Fox first deprecated the measures which led to the war, and afterwards sought to diminish the expense of it.

In the general election which followed the dissolution of 1780, he was chosen member for Westminster. In February 1782, the Ministers were defeated upon the question of the continuance of the war, and in March they left office. Lord Rockingham became Prime Minister, and Fox, who had contributed greatly to the downfall of the previous Ministry, was made Secretary of State for Foreign Affairs, and speedily commenced negotiations for peace. But on account of the serious differences which existed between himself and Lord Shelburne, Fox, upon the death of Lord Rockingham, and the consequent appointment of Lord Shelburne to the Premiership, resigned.

¹ Fell's Memoirs of C. J. Fox. London, 1808. P. 24.

The Shelburne Ministry was a modification of Lord Rockingham's, and included, besides several old supporters of the war, one who had been united with Fox in opposing it: William Pitt.

It excluded, however, Lord North as well as Fox: and thus it was that the two antagonists of eight years' standing were found side by side in opposition, and that once the question of peace or war, which had divided them, was exchanged for the question of how peace should be made, a coalition between them was effected. Some notion of the estimation in which Fox was held at this time may be gleaned from the following extracts. The first is out of a letter from Horace Walpole to the Countess of Ossory, written from Strawberry Hill, and dated Nov. 3, 1782:—

" All Mrs. Siddons did, good sense or good instruction might give. I dare to say, that were I one-and-twenty, I should have thought her marvellous; but, alas! I remember Mrs. Porter and the Dumesnil—and remember every accent of the former in the very same part. Yet this is not entirely prejudice: don't I equally recollect the whole progress of Lord Chatham and Charles Townshend, and does it hinder my thinking Mr. Fox a prodigy?—Pray don't send him this paragraph too. I am not laying a courtly trap, not at sixty-five projecting, like the old Duke of Newcastle, to be in favour in the next reign. . . ."¹

The other extract is part of a character of Fox written by Lord Ossory:—

" He was much caressed by the then Ministry, and appointed a Lord of the Admiralty, and soon promoted to the Treasury. Lord North (which he must ever since have repented) was inclined to turn him out upon some trivial occasion or difference; and soon afterwards the fatal quarrel with America commenced, Mr. Fox constantly opposing the absurd measures of administration, and rising by degrees to be the first man the House of Commons ever saw. His opposition

¹ Horace Walpole: Letters to the Countess of Ossory.

continued from 1773 to 1782, when the Administration was fairly overturned by his powers; for even the great weight of ability, property, and influence that composed the opposition, could never have effected that great work, if he had not acquired the absolute possession and influence of the House of Commons. He certainly deserved their confidence, for his political conduct has been fair, open, honest, and decided, against the system so fatally adopted by the Court. He resisted every temptation to be bought over by that system, however flattering to his ambition, for he must soon have been at the head of everything. But I do not know whether his abilities are not the least extraordinary part about him. Perhaps that is saying too much; but he is full of good nature, good temper, and facility of disposition, disinterestedness with regard to himself, at the same time that his mind is fraught with the most noble sentiments and ideas upon all possible subjects. His understanding has the greatest scope I can form an idea of, his memory the most wonderful, his judgment the most true, his reasoning the most profound and acute, his eloquence the most rapid and persuasive.”¹

Soon after the coalition between Lord North and Fox, the latter, boasting of the advantageous peace with France, said he had at length prevailed on the Court of Versailles to relinquish all pretensions to the gum-trade in favour of Great Britain. George Selwyn, who seemed asleep, but who never lost an opportunity for making a pun, said: “That, Charles, I am not at all surprised at, for, having permitted the French to draw your *teeth*, they would be indeed d——d fools to quarrel with you about your *gums*.”²

The Opposition, having in February 1783, carried a resolution censuring the terms of the Peace with America, a new Ministry was formed, with the Duke of Portland as Premier, in which Lord North and Fox took office as Secretaries of State. But

¹ Horace Walpole: Letters to the Countess of Ossory. (From a foot-note to letter dated July 7, 1782.)

² J. H. Jesse: George Selwyn and his Contemporaries.

this Administration was short-lived. In December of the same year, it was defeated upon a measure known as Fox's East India Bill, which went to vest the Indian Government in a way the King considered calculated to diminish the influence of the Crown. The Bill passed the House of Commons, but, owing to the King's influence, was defeated by the Lords. Pitt succeeded, and there was a violent Opposition, of which Fox was the head.

Now commenced a long and formidable contest between the two great men. Fox was the author of a representation to the Crown, pointing out fully and forcibly the evils of a Ministry at variance with the people's voice. But Pitt remained in office until 1801.

Meanwhile, Fox was perpetually under public notice one way or another. In 1784 occurred his celebrated election for Westminster, when the poll was kept open for forty days.¹ The validity of the election was disputed, but the matter was ultimately settled in his favour.

Ladies canvassed for him, and, during the contest, the Duchess of Devonshire having bought a butcher's vote with a kiss, the following epigram obtained circulation :—

" Array'd in matchless beauty, Devon's fair?
 In Fox's favour takes a zealous part?
 But, Oh! where'er the pilferer comes—beware!
 She supplicates a vote, and steals a heart."²

Pending the result of the scrutiny, Fox appeared in Parliament as member for the Scotch boroughs of Dingwall and Kirkwall,³ and took an active part in the impeachment of Warren Hastings.

He was paid the local compliment of being, from 1769 to 1774, as before him his father had been, Steward of the Borough

¹ Russell's Life and Times of C. J. Fox. Vol. ii. chap. xx.

² History of the Westminster Election, by Lovers of Truth and Justice. London, 1784.

³ Fell's Memoirs of C. J. Fox. London, 1808. P. 213.

of Malmesbury.¹ In 1783, worn out with the excitement of his labours, he went to the Continent and spent a few days with Gibbon at Lausanne. The visit is alluded to in Rogers's "Table Talk" as follows:—

"It is well-known that Fox visited Gibbon at Lausanne; and he was much gratified by the visit. Gibbon, he said, talked a great deal, walking up and down the room, and generally ending his sentences with a genitive case; every now and then, too, casting a look of complacency on his own portrait by Sir Joshua Reynolds, which hung over the chimney-piece,—that wonderful portrait, in which, while the oddness and vulgarity of the features are refined away, the likeness is perfectly preserved,—Fox used to say that Gibbon's *History* was immortal, because nobody could do without it,—nobody without vast expense of time and labour, could get elsewhere the information which it contains."

Speaking of this tour, Gibbon says: ". . . Mr. Fox gave me two days of free and private society. He seemed to feel, and even to envy, the happiness of my situation; while I admired the powers of a superior man, as they are blended in his attractive character with the softness and simplicity of a child. Perhaps no human being was ever more perfectly exempt from the taint of malevolence, vanity, or falsehood."²

Charles James Fox even reached Italy, but the King's illness forced him to return to his parliamentary vocations, and, a Regency being necessary, he maintained that to the Prince of Wales the Regency belonged by right and without limitation, thus opposing the course pursued by Pitt.

In 1789 Fox supported Mr. Beaufoy's motion for the repeal of the Test and Corporation Acts, and a year later he himself introduced a motion for the same purpose.³ He certainly was in advance of his times.

¹ Nichols's Collectanea.

² Gibbon's Miscellaneous Works, with Occasional Notes and Narrative, by John, Lord Sheffield. Dublin, 1796. Vol. i. p. 168.

³ Cobbett's Parliamentary Hist. Vol. xxviii. pp. 27—38, 387—403.

In the general election of 1790 he was returned for Westminster at the head of the poll, and it was in this Parliament that, through his action with Pitt and Grenville as well as with Burke, the attempt made to annul Warren Hastings' impeachment, on the ground that the dissolution had put an end to it, was defeated. He thus helped finally to settle the great constitutional question whether an impeachment was or was not terminated by a dissolution, a question on which the House of Lords had in 1679 and 1685 pronounced two famous but diametrically opposite decisions.

The year 1791 is a sad year in Fox's life, as then occurred his quarrel with his friend Burke, between whom and himself had existed, for five-and-twenty years, a brotherly affection. Great political success is mere toil compared to the secure repose of real friendship; and evidently Fox saw the matter in this light. They had had, early in 1790, a difference of opinion during a discussion on the Army Estimates, but it was upon the subject of the Quebec Government Bill that the actual quarrel broke out. Burke was making a violent diatribe against the French Revolution, and, having been in vain called to order, a motion was made by Lord Sheffield and seconded by Fox, to the effect that dissertations on the French Constitution were not regular or orderly on the question that the clauses of the Quebec Bill be read a second time, paragraph by paragraph. Burke, who was evidently in an excited state, took causeless offence at some remarks of Fox, in supporting the motion, and in his reply complained bitterly that he had not been treated by Fox as one friend should be treated by another. Moreover, he persisted in the offence which had given rise to the motion, and, in violent language, resumed his abuse of the Constitution. Fox whispered that there was no loss of friendship. Burke replied, *Yes, there was—he knew the price of his conduct—he had done his duty at the price of his friend—their friendship was at an end.*¹

Although Fox appealed, with tears in his eyes, to the memory

¹ Russell's *Life and Times of C. J. Fox*. Vol. ii. chap. xxx.

of their friendship, although Burke shortly afterwards acknowledged that Fox was a man made to be loved, Burke never allowed the wound to be healed. Horace Walpole, in a letter to the Countess of Ossory, written from Strawberry Hill, and dated Aug. 22, 1791, renders justice to Fox in the following manner:—

“ . . . As to Mr. Fox, I own I think the tears he shed for having hurt Mr. Burke, were an infinitely nobler peace-offering than a recantation could have been. Who weeps for his friends, feels; who retracts his opinion, may be convinced, or from art or interest may pretend he is convinced; and that recantation may be due to the public, without being due to his friend, as no friendship binds one to *think* exactly like one's friend on general topics; and therefore to shed tears for having disagreed, was a greater sacrifice than retractation: and in that light I admire Mr. Fox's temper more than Mr. Burke's. This is being very impartial; for though with Mr. Fox I admire the destruction of despotism, I agree with Mr. Burke in abhorring the violence, cruelty, injustice, and absurdity of the National Assembly, who have destroyed regal tyranny for a short time, and exercise ten times greater themselves; and I fear, have ruined liberty for ages; for what country will venture to purchase a chance of freedom at the price of the ruin that has been brought on France by this outrageous experiment? . . . ”¹

In 1791 and in 1792 Fox distinguished himself by opposing the Ministerial project of an armament against Russia,² and, what is more to his glory, by supporting Mr. Wilberforce's motion for the abolition of the slave trade. Humanity seems to us to have been Fox's besetting virtue. Not only did he make himself conspicuous in trying to put an end to that disgraceful traffic by which man is sold to his fellow-man, and then too often oppressed by him, but also he had vehemently opposed the American War, and worked to bring about peace. And as

¹ Horace Walpole, Letters to the Countess of Ossory.

² Stanhope's Life of Pitt. Vol. ii. chaps. xv. xvi.

he had done by the American War, so he did by the war with France. Having striven in vain to bring it to an end, undaunted by his friends' desertion, he straightforwardly pursued his philanthropic course.

His efforts were not, however, restricted to these specially memorable achievements. Lord Brougham¹ seems to have held him in almost as great esteem for supporting Lord Erskine's amendment of the law of libel as for his services towards the abolition of the slave trade. But as it is not our object to write a record of all his deeds, we must content ourselves by briefly enumerating some of those which we consider the most conspicuous. In 1793 he supported Mr. (afterwards Earl) Grey's motion for Parliamentary Reform.² In 1794 he defended the cause of the Scottish *martyrs*, Muir and Palmer.³ In 1795 he opposed the Seditious Meetings' Bill, and the Treasonable Practices Bill,⁴ the repeal of which he moved in 1797. In 1797 also he nobly distinguished himself in the cause of true liberty by drawing attention to the state of Ireland and to the injustices heaped upon Irish Catholics.

Thus did he maintain a sentiment he expressed when in office in 1782, that for "his part, he had rather see Ireland totally separated from the crown of England, than kept in obedience only by force. Unwilling subjects were little better than enemies."⁵

Later in 1797, he retired for a while from public life, to which he did not return until nearly the end of 1801. Most of the intervening period he spent at St. Anne's Hill.

Like some Romans of old, and like his father, the first Lord Holland, who was very fond of horticulture,⁶ he devoted himself to homely pursuits when he was not engaged in public

¹ Statesmen of the Time of George III. Series I. Vol. i.

² Cobbett's Parliamentary History. Vol. xxx. pp. 908—925.

³ Ibid. pp. 1562—1572.

⁴ Ibid. Vol. xxxii. pp. 276—283, 371—377.

⁵ Ibid. Vol. xxiii. p. 23.

⁶ See Appendix A

duties. It is pleasant to picture him, during this parenthesis in his existence, engaged with rural occupations and enjoying domestic ties. But in his leisure he employed himself intellectually also. It was then that he formed the plan of his "History of James the Second." Even after resuming his attendance in Parliament, in July 1802, he went to Paris with the view of consulting certain documents in the *Dépôt des Affaires Étrangères* and in the Scotch College. Amongst the former, he was especially pleased with Barillon's letters, writing of them to his nephew as ". . . worth their weight in gold ;"¹ from amongst the latter, the MSS. of King James II. had disappeared. But as during his visit he made Napoleon's acquaintance, and as his history of the reign of James II. did not make any great impression, it may be supposed that the intended object of his journey was the smallest result of it. The work itself was published in 1808, after the author's death, with a preface by the third Lord Holland. Sydney Smith said that Fox wrote drop by drop ; and Grattan that every sentence of his came rolling like a wave of the Atlantic three thousand miles long. But, fortunately for him, his reputation does not depend upon his pen ; for, true child of impulse, this fragment of history, like most of the few speeches which he *prepared*, is a comparative failure. Brougham says : " The style is pure and correct, but cold and lifeless : it is even somewhat abrupt and discontinuous ; so little does it flow naturally or with ease."² Rogers, however, said that it had been greatly undervalued, but that it would be properly estimated in future ages.

At St. Anne's Hill also Fox contemplated another work, and a much greater one. In a summer-house of the garden belonging to that small Surrey shooting-box—for such was St. Anne's Hill at the time—were discussed the preliminaries of the Treaty of Amiens. And if we wonder, reflecting upon the modest spot to which the project set its historical seal, surely we may also

¹ See Lord Holland's Preface to C. J. Fox's History of James II.

² *Statesmen of the Time of George III. Series I. Vol. I.*

wonder, reflecting upon the vast space over which the results of that project travelled, securing, if only for a short time, the blessing of peace.

In 1801, Pitt was succeeded by Mr. Addington, whose negotiations for peace with France tempted Fox from his retirement. His constituents were as devoted to him as if he had been a regular attendant at the House, and, in the general election of 1802,¹ again returned him for Westminster at the head of the poll. It was, as we have already mentioned, in the July of the same year that he went to Paris. There he was fêted by the rich and visited by the great. Once at the theatre, the audience recognized him, rose, and made him quite an ovation; while, with a modesty which might have been mistaken for boorishness, he failed to acknowledge the compliment even by a gesture of thanks.¹

Some idea of the sensation he created in the gay capital will be found in the following extract:—"To ape Mr. Fox," says a late writer, quoted in the *Georgian Era*, "was now the fashion at Paris: his dress, his mode of speaking, nay, his very dinners, were imitated. It was the fashion to be a thinking man,—to think like Fox. At the opera, he attracted every eye, and was followed as a spectacle through the streets. His picture was exhibited in every window; and no medallions had such a ready sale, as those which bore the head of Fox. The artists alone were displeased, as he refused to sit for his portrait. A famous statuary sent his respects to him, saying, that being anxious to partake of his immortality, he wished to execute a statue of him, and would call the next day, when he flattered himself Mr. Fox would have no objection to sit half an hour in his shirt, while he took the exact contour of his body." We learn from the same source that among the fashionables of Paris, who were particularly attentive to him, was Madame Récamier. She called for him one day in her carriage; but Fox, hesitating to accompany her, "Come," said the lady, "I must keep my promise, and show you on the promenade.

¹ See Trotter's Memoirs of Fox. Chap. vii.

Before you came, I was the fashion ; it is a point of honour, therefore, that I should not seem jealous of you." Soon after an ode appeared, in which Fox and Madame Récamier were transformed into Jupiter and Venus.¹

When at the great levée Fox was announced by the English Ambassador, Buonaparte, according to Trotter,² whom Lord Russell³ quotes, indicated considerable emotion, and said very rapidly : " Ah ! Mr. Fox !—I have heard with pleasure of your arrival—I have desired much to see you—I have long admired in you the orator and friend of his country, who, in constantly raising his voice for peace, consulted that country's best interests—those of Europe—and of the human race. The two great nations of Europe require peace ;—they have nothing to fear ;—they ought to understand and value one another. In you, Mr. Fox, I see, with much satisfaction, that great statesman who recommended Peace, because there was no just object of war ; who saw Europe desolated to no purpose, and who struggled for its relief."

Fox subsequently dined with the genius hero, and had several hours' conversation with him.

Little, during the conversation with Charles James Fox, did Buonaparte think that it was reserved for himself, after being courted by all, to be betrayed by the nation in which he had most confided, and that, when thus betrayed, Charles James Fox's nephew would be foremost and almost alone in defending his cause.

In the autumn of 1802 Fox took his place in the new Parliament, and presently he began to doubt the intention of Ministers to maintain peace. Mr. Addington, having accomplished the feat of putting himself against both Fox and Pitt, was unequal to the other feat of remaining in office, and in 1804 he resigned. Pitt succeeded ; but as George III. would not then have Fox in office, and as Lord Grenville and others of importance would not

¹ Georgian Era, by W. Clark. London, 1832. Vol. i. p. 355.

² Memoirs of Fox. Chap. xi.

³ Life and Times of C. J. Fox. Vol. iii. chap. lxi.

serve without him, the Ministry was a weak one, and did not succeed in making peace.

In 1805 Fox was great upon the Catholic question; and Brougham talks in high terms of his opening speech: "It was a noble performance, instinct with sound principle; full of broad and striking views of policy; abounding in magnanimous appeals to justice; and bold assertions of right, in one passage touching and pathetic,—the description of a Catholic soldier's feelings on reviewing some field where he had shared the dangers of the fight, yet repined to think that he could never taste the glories of command."¹

On the 23rd of January, 1806, Pitt died, and Lord Grenville becoming Prime Minister, Fox was made Secretary of State for Foreign Affairs and leader in the House of Commons.

But his days were numbered. "At a very early period of the Administration," says Lord Holland, in his *Memoirs of the Whig Party*,² "he had told me that he looked forward some time or other to retire from the office which he held; that, in the event of peace, the tiresome and unimportant duties annexed to it would increase, that he would then take some less active situation, or remain in the Cabinet without any, and give me the seals of the Foreign Office, as he could, in that case, without indelicacy, superintend all matters of importance, and make opportunities of talking them over, when he was so inclined, or avoid them, when he had a fancy for literature or any other pursuit. This scheme, he observed, would inure me to business; and with that contented tone of voice which always accompanied his kindness, he added: 'It will be nice too, for it will secure my seeing you at St. Anne's when I am there.' Of these projects, though made for some distant time, he had probably spoken to others; for when his disorder assumed a more alarming appearance, his colleagues offered some arrangement of the sort. Lord Howick (Grey) came to him with a proposal, which included a Peerage, if he liked it, to save him from the yet more laborious

¹ *Statesmen of the Time of George III. Series I. Vol. i.*

² *Vol. i.*

duty of the House of Commons. Mrs. Fox was in the room when this suggestion was made. At the mention of the Peerage, he looked at her significantly, with a reference to his secret but early determination never to be created a Peer; and, after a short pause, he said: 'No, not yet, I think not yet.' On the same evening, as I sat by his bedside, he said to me: 'If this continues (and though I don't fear any immediate danger, I begin to see it is a longer and more serious business than I apprehended), I must have more quiet than with my place I ought to have, and put the plan I spoke to you about, sooner in execution than I intended. But don't think me selfish, young one. The Slave Trade and Peace are two such glorious things, I can't give them up, even to you. If I can manage *them*, I will then retire.' He then talked over some arrangements connected with that scheme, and his own situation in the Cabinet without office, and added: 'The peerage, to be sure, seems the natural way, but that cannot be. I have an oath in heaven against it; I will not close my politics in that foolish way, as so many have done before me.' . . .

"Soon after the serious nature of his disorder had been ascertained, Lord Yarmouth abruptly and unadvisedly produced his full powers at Paris; the Cabinet, in consequence, named Lord Lauderdale to conduct the negotiation. My uncle's intention had, at one time, been to send me or General Fitzpatrick. In his then state of health, I should certainly have declined it; but I own that I was weak enough to feel two minutes' mortification, on Lord Howick's (Lord Grey) not giving me the option. I felt this more sensibly when, on approaching my uncle's bedside after he had heard of, and sanctioned, Lord Lauderdale's appointment, he said, with a melancholy smile of affection that I can never forget—'So you would not leave me, young one, to go to Paris, but liked staying with me better—there's a kind boy.' He thus gave me credit for refusing what had never been offered to me, and I did not like to explain the circumstances for fear he might misinterpret my explanation into an expression of disappointment at not going. I answered: 'Why, I hope I may

be useful to you here; and I am sure, if you like my being here, it would be very odd if I did not prefer staying.'

"From this period, in addition to frequent calls in the morning, I regularly attended his bedside for an hour or two every night after his visitors and secretaries had retired. Mr. Trotter, Mrs. Fox, or my sister, generally read to him during the day. The books he chose were chiefly novels. When he wished to hear anything else, he expressed that wish while it was my sister's turn, with whose reading he was very naturally delighted, or he reserved it till the evening for me. 'For' (said he) 'I like your reading, young one, but I liked it better before I had heard your sister's. That is better than yours, I can tell you.' I noticed that he was growing to love his niece more and more every day. Various accidents had prevented his seeing much of her till the year 1803. All her excellent qualities, both of head and heart, came upon him at once, and endeared her, as well they might, most sincerely to her uncle.

"I read the whole of Crabbe's 'Parish Register' over to him in MS. Some parts he made me read twice; he remarked several passages as exquisitely beautiful, and objected to some few, which I mentioned to the author, and which he, in almost every instance, altered before publication. . . .

"Numbers of letters were written from every quarter of the kingdom to suggest the means of preserving his life. The warmth and eagerness with which they were urged, expressive of the public interest taken in his recovery, were gratifying in the extreme. . . . He had, at an earlier stage of his illness, exacted from me a promise to apprise him of any approach of danger, and added with emotion, 'We are neither of us children, and it would be ridiculous to conceal anything:' he then resumed his gaiety, and added, 'I don't mean to die though, young one; and above all not to give the thing up, as my father did.' . . .

"To return to my narrative: I told him about an hour before the first operation was performed, that there was neither pain nor immediate danger to be apprehended, but that great quiet of

mind and body was deemed necessary to give the operation all its beneficial consequences ; that the effects of the constitution to support the frame after a large portion of water was suddenly drawn off, required the very utmost repose ; and that any exertion, mental or bodily, soon afterwards, would impede the endeavour of the constitution to resume its tone. He understood me. He gave me directions to find his Will. The situation and feelings of Mrs. Fox seemed to be the chief, and indeed the only, occupation of his mind on that occasion, and on every other where he spoke of the probability of his disease terminating fatally. He could speak of nothing regarding her without strong and sensible emotion. He contrived, however, to explain his wishes and expectations about a provision for her after his death. They were as nearly fulfilled as the state of the pension laws would admit. He had hardly finished what he had to say on that painful subject, when he abruptly said, ' Now change the conversation, or read me the 8th Book of Virgil.' I did so. He made me read the finest verses twice over, spoke of their merits, and compared them with passages in other poets, with all his usual acuteness, taste, memory, and vivacity. . . .

" For some few days he seemed to revive. With the propensity to deceive ourselves, which seems to haunt a sick room, we began to entertain some faint hopes that the medicines and treatment might ward off the necessity of a second operation. In this interval, he took, if I mistake not, one or two airings ; and in a few days he was removed to Chiswick. The weather was fine, and the garden through which he was wheeled, and the pictures, and large apartments of that magnificent villa, seemed to refresh his spirits. A remark of Bacon quoted in the Spectator, that poetry, sculpture, painting, and all the arts of imitation, relieve and soothe the mind in sickness, while other occupations fatigue and harass it, struck him exceedingly. He applied it, no doubt, to his own situation, and after some reflection, he observed, that he could not see the reason, but acknowledged the truth of it. . . .

" In the morning of the 7th of September, he grew much

worse, and Mrs. Fox sent for me over to Chiswick, which I did not quit till after the termination of his illness. One day he sent for me, and reminded me of my promise, not to conceal the truth. I told him that we had been much alarmed, but that he was better. I added, however, that he was in a very precarious state, and that I must acknowledge his danger, though I perhaps overstated it from a fear of allowing myself to deceive him after the promise I had given. He then repeated the injunctions he had given me before, and said once or twice, 'You have done quite right—you will not forget poor Liz: what will become of her!' As he had now been twice apprised of his danger, and seemed to me to have said all that he wished, I henceforth endeavoured to encourage his hopes as much as I could, and infinitely beyond my own judgment of his situation. He was, however, somewhat stronger and easier that night; he conversed more than he had done for some time: seeing his servant in the room, he spoke to me in French, and his thoughts still dwelt exclusively on Mrs. Fox. 'Je crains pour elle,' said he; 'a-t-elle la moindre idée de mon danger? si non, quelle souffrance pour elle!' I answered him (what was indeed the truth) that she was sufficiently aware of his danger to prevent the worse termination of his illness being a surprise; but that she had not been so desponding that morning as my sister, General Fitz Patrick, and others; and I ventured to add, 'et à cette heure vous voyez qu'elle avait raison; for in spite of what I then said to you, dabit Deus his quoque finem.' 'Aye,' said he, with a faint smile, 'but *finem*, young one, may have two senses.'

"Such was our last conversation. He spoke, indeed, frequently in the course of the next thirty-six hours, and he evidently retained his faculties unimpaired; but he was too restless at one time, and too lethargick at others, to keep up any conversation after that evening, which I think was the 11th of September. About this period of his illness, Mrs. Fox, who had a strong sense of religion, consulted some of us on the means of persuading Mr. Fox to hear prayers read by his bedside. I own that I had some apprehensions lest any clergyman called in

might think it a good opportunity for displaying his religious zeal, and acquiring celebrity by some exhibition to which Mr. Fox's principles and taste would have been equally averse. When, however, Mr. Bouverie, a young man of excellent character, without pretension or hypocrisy, was in the house, I seconded her request, in the full persuasion that by so doing I promoted what would have been the wishes of Mr. Fox himself. His chief object throughout was to soothe and satisfy her. Yet repugnance was felt, and to some degree urged, even to this, by Mr. Trotter, who soon afterwards thought fit to describe with great fervour the devotion it inspired, and to build upon it many conjectures of his own on the religious tenets and principles of Mr. Fox. Mr. Bouverie stood behind the curtain of the bed, and in a faint but audible voice read the service. Mr. Fox remained unusually quiet. Towards the end Mrs. Fox knelt on the bed and joined his hands, which he seemed faintly to close with a smile of ineffable goodness, such as can never be forgotten by those who witnessed it. Whatever it betokened, it was a smile of serenity and goodness, such as could have proceeded at that moment only from a disinterested and benevolent heart, from a being loving and beloved by all that surrounded and by all that approached him. From that period, and not till that period, Mrs. Fox bore her situation and apprehensions with some fortitude; and I have no doubt that her confidence in religion alone enabled her to bear the scene which she was doomed so soon to undergo.

"During the whole of the 13th of September, no hopes could be entertained. For the last two hours of his existence his articulation was so painful and indistinct, that we could only occasionally catch his words, and then very few at a time. The small room in which he lay has two doors, one into the large saloon, the other into a room, equally small, adjoining. In the latter Mrs. Fox, during the last ten days, constantly sat or lay down without undressing. Her bed was within hearing, and indeed within a very few feet, of that of Mr. Fox. The doors were always open, for the weather was extremely hot. Of those

who had access to him during the last melancholy days, it was at any one moment a mere accident who were actually in the bedchamber with him, who were pacing the adjoining rooms, or giving vent to their grief in the distant corners of the apartments. Each was actually by his bedside during some part of the day, and all, of at least seven or eight persons, were constantly within call of the room in which he lay, or in attendance upon him. The impression, therefore, given, (whether intentionally or not, I cannot say,) with respect to the persons present at his death, in Mr. Trotter's book is quite incorrect. The last words which he uttered with any distinctness were, 'I die happy;' and 'Liz,' the affectionate abbreviation in which he usually addressed his wife. He attempted indeed to articulate something more, but we none of us could accurately distinguish the sounds. In very few minutes after this fruitless endeavour to speak, in the evening of the 13th of September, 1806, he expired without a groan, and with a serene and placid countenance, which seemed even after death to represent the benevolent spirit which had animated it."

Whilst the scene thus described by Lord Holland is being enacted, Lady Holland appears to those who are waiting near the chamber of death, and answers their breathless inquiries by walking through the room with her apron thrown over her head! In such a manner did this eccentric woman choose to announce what was a public as well as a private calamity. And the nation honoured Fox's clay by burying it in Westminster Abbey.

The woodcut on the next page, from a portrait by Sir Joshua Reynolds, gives, we hope, a fair representation of his face; and the following physiognomy of him by Lavater will convey perhaps an impartial idea of him, as seen through his features. It appears with a letter, dated November 1st, 1788, from Sir Ralph Payne, afterwards Lord Lavington, to Sir Robert Murray Keith, in which the writer says:—

"When I was at Zürich, where I stayed a couple of days, I paid a visit to, and spent two or three hours each day with

Lavater; and I will annex a memorandum which I copied from his note-book, on Charles Fox's physiognomy, which he had an opportunity of examining about a couple of months ago, at Berne, where he met him accidentally. . . .

“Front—Inépuisable ; plus de richesse d'idées, et d'images, que je n'ai jamais vu peint sur aucune physiognomie au monde.

Sourcils—Superbes, regnants, dominants.

Nez—Médiocre.

Les Yeux—Remplis de génie, perçans, fascinants, magiques.

Les Joues—Sensuels.

*Bouche—Pleine d'une volubilité suprenante et agréable ; et le bas du visage doux, affable, sociable. (LAVATER pinxit.)”*¹



C. J. Fox.

Certainly Lavater is not so great in French grammar as in physiognomy !

The child is father to the man, and with Fox the extraordinary child is father to the extraordinary man. The indulgence lavished upon him during his childhood influenced his whole life, and strengthened his bad as well as his good qualities.

¹ *Memoirs and Correspondence of Sir Robert Murray Keith*, edited by Mrs. Gillespie Smyth. London, 1849. Vol. ii. p. 200.

We have seen him almost in his babyhood taking his mother to task for a mistake in Roman history, and destroying his father's papers; we read of him on his road from Oxford to Holland House leaving his watch in pawn for a pot of porter with the alehouse-keeper at Nettlebed; and later on we find him a dissolute man as well as a confirmed gambler. But the good predominated over the bad, and the bad was often an occasion for developing the good.

The following occurs in Rogers's "Table Talk:"—He once won about eight thousand pounds; and one of his bond-creditors, who soon heard of his good luck, presented himself, and asked for payment. "Impossible, sir," replied Fox; "I must first discharge my debts of honour." The bond-creditor remonstrated. "Well, sir, give me your bond." It was delivered to Fox, who tore it in pieces and threw them into the fire. "Now, sir," said Fox, "my debt to you is a debt of honour;" and immediately paid him.

Undoubtedly, in him the bad served to develop the good. How many other traits, equally characteristic, prove that, amidst the gambler's excitement, he could maintain the generous equanimity of a great mind!

Having one night lost an immense sum, his friend Topham Beauclerk the next morning paid him a visit, expecting to find him in a state requiring consolation. Great, however, was the gambler's philosophy; great, too, was his friend's astonishment to find him quietly reading Herodotus. Fox accounted for his calmness by a reason which another might have given for despair. "What would you have me do, when I have lost my last shilling?" Once he is said to have gambled for twenty-two hours at a time, losing 500*l.* an hour.

The habit of gambling paralyzed in him some of those qualities which might have made him superior to Pitt, and greatly diminished the number of his laurels. But he liked play even as an art, as is proved by his eagerness for chess. Rogers once heard him say that he had not been able to sleep for thinking of some particular move. Had he confined his

play to chess he might have excluded bailiffs from his society. But even with them he could afford to be witty at his own expense. Once, after a dissolution of Parliament, he was with Hare, who, as well as himself, was expecting to be arrested. Two bailiffs suddenly made their appearance and Fox accosted them with an appropriate joke: "Well, gentlemen, are you Hare hunting or Fox hunting?"

A bare fact, simply recorded in a foot-note to Fell's Memoirs,¹ may here add weight to our opinion that his carelessness was accompanied by a genuine liberality, which lent an amiable side to his extravagance. After the settlement of the Westminster Petition he got £2,000 damages, which sum he made over to the Public Charities of Westminster. This action coming as it did *after* his success, can scarcely even by his enemies, be looked upon in the light of a bribe.

Although weak to self-indulgence in the ordinary affairs of life, he had within him an immense power of self-control. And this, patriotism, honour, or gratitude served to draw forth: when in office, he never touched a card; and when his political friends paid his debts, he left off playing entirely.

There is scarcely a great social question of those times upon which George Selwyn has not left his mark—a pun. When Fox's friends were discussing amongst themselves concerning a subscription they had raised for him, and, talking of the delicacy of the subject, were wondering how he would take it, Selwyn interrupted: "Take it? why, *quarterly*, to be sure."²

As a youth, Fox was fond of gaudy clothing, and evidently shared his taste with his schoolfellow, Lord Carlisle; for they travelled once from Paris to Lyons with the express purpose of buying waistcoats; and these, the object of their journey, were naturally the subject of their conversation. The result, however, was not so satisfactory as might have been hoped. We know indeed nothing about the waistcoats themselves, or

¹ Memoirs of C. J. Fox. P. 229.

² J. H. Jesse: George Selwyn and his Contemporaries.

whether any were bought, but we believe that Fox appeared in England wearing a little odd French hat, and shoes with red heels. Travestied thus externally, who would have guessed what he had within him? In his case, the apparel did not proclaim the man.

Afterwards he took to the opposite extreme, and became as slovenly as he had been foppish. One day carried away by the charm of conversation, he forgot, until it was too late to change his dress, that he ought to make his appearance at George the Third's levée. So he rushed off, accoutred as he was; and upon some one remarking that his attire was not exactly the proper one to appear in at Court, he answered: "No matter; *he* (the King) is so blind that he can't distinguish what I have on."

Of more importance, however, than his taste in dress is his taste in literature. His just appreciation of the beautiful in poetry may be inferred from the fact that he read Homer through once every year. Although he did not consider the "Odyssey" so fine a poem as the "Iliad," he thought it a pleasanter one to read. As a rule, notwithstanding that he was a constant reader of Virgil, he preferred Greek writers to Latin ones, and he said that the Greek historians generally told nothing but truth, while the Latin historians generally told nothing but lies. Correct as may have been his literary taste, he so far evinced an appreciation for nonsense as to say that no one could be an ill-tempered man who wrote so much nonsense as Swift did; and one *might* quarrel with him for pronouncing Dryden's imitations of Horace better than the originals. He never neglected poetry, which he liked to study in living as well as dead languages. He was especially fond of Italian. But the man who revelled in Dante's "Divine Comedy" could hardly be expected to have a taste for the school to which Wordsworth belonged, and he did not feign any such taste even when he came in contact with the poet himself. Seeing him at a ball given by Mrs. Fox, he expressed pleasure at making his acquaintance, but expressed no admiration of his works. Said

he, "I am very glad to see you, Mr. Wordsworth, though I am not of your faction."

Fox, however, went further in his exclusiveness : he used to say that he could not forgive Milton for having occasioned him the trouble of reading through "*Paradise Lost*," three parts of which he considered not worth reading. But it is fair to add that later on he became more just to *the* epic poem of England. The four compositions of the century to which he gave the palm were Metastasio's "*Isaac*," Pope's "*Eloisa to Abelard*," Voltaire's "*Zaire*," and Gray's "*Elegy*."

From the intellectual food which he preferred, let us turn to the intellectual food which he dispensed. As an orator, he has been likened to Demosthenes ; but whilst Demosthenes carefully prepared his orations, Fox, with all his eloquence, rough, ready, and witty, seldom succeeded in a prepared speech. One of the worst speeches, if not the worst, he ever made, was that upon Francis, Duke of Bedford, which was almost the only one he had ever much prepared, and the only one he ever corrected for the press.¹ What he excelled in was reply ; and it must necessarily have been so. Fox was essentially gifted with a quick perception of his adversaries' weak points, and had a particular facility in turning their faults to account : like the caricaturist who makes the personal defects of his subject contribute to the success of his likeness.

Lord Brougham writes :² "It has been said of him [Fox], we believe by Mr. Frere, that he was the wittiest speaker of his times ; and they were the times of Sheridan and of Windham. This was Mr. Canning's opinion, and it was also Mr. Pitt's." Lord Brougham moreover considers that it is ridiculous to doubt Fox was a far closer reasoner and a much more argumentative speaker than Demosthenes ; though he thinks Demosthenes might have surpassed Fox had he lived in our times and had to address an English House of Commons. According to him Fox was ever best in reply : his opening speeches were almost

¹ Brougham, *Statesmen of the Time of George III.* Series I. Vol. i.

² *Ibid.*

always unsuccessful : the one in 1805 upon the Catholic Question (already referred to¹) being a great exception. But, be it matter of opening speeches or of speeches in reply, as Lord Erskine, quoted by Lord Russell,² says, "in the most imperfect relics of Fox's speeches, *the bones of a giant are to be discovered.*" Burke, also quoted by Lord Russell,³ says he was "the most brilliant and accomplished debater that the world ever saw." To the eloquence and fire of his expressions he added a fine pronunciation of English, which language he used in all its beauty and richness without borrowing from any other. And his voice, though of small compass and almost shrill, was sometimes sweet and even powerful. His greatest speeches were probably those in 1791 on the Russian armament, on Parliamentary Reform in 1797, and on the renewal of the war in 1803. He himself preferred the last.⁴

Whether or not people are enthusiastic about Fox's eloquence, he is held up to students of oratory as a model, and Brougham recommends Macaulay to pore over the beginning of the speech on the Westminster Scrutiny till he has it by heart. His speeches so much admired at the time, so little read now, would appear to have partaken of his own treatment of the future ; for, characteristically with his extravagance, he seems never to have looked beyond the age in which he lived.

In concluding the subject of Fox's eloquence, how can we do better than cite part of Lord Russell's quotation from Lord Erskine ?

"This extraordinary person [Fox], then, in rising generally to speak, had evidently no more premeditated the particular language he should employ, nor frequently the illustrations and images by which he should discuss and enforce his subject, than he had contemplated the hour he was to die ; and his exalted merit as a debater in Parliament did not, therefore, consist in

¹ See p. 66.

² Russell's *Life and Times of C. J. Fox*. Vol. iii. chap. lxx.

³ *Ibid.*

⁴ Brougham, *Statesmen of the Time of George III.* Series I. Vol. i.

the length, variety, or roundness of his periods, but in the truth and vigour of his conceptions; in the depth and extent of his information; in the retentive powers of his memory which enabled him to keep in constant view not only all he had formerly read and reflected on, but everything said at the moment, and even at other times, by the various persons whose arguments he was to answer; in the faculty of spreading out his matter so clearly to the grasp of his own mind as to render it impossible he should ever fail in the utmost clearness and distinctness to others; in the exuberant fertility of his invention, which spontaneously brought forth his ideas at the moment in every possible shape, by which the understanding might sit in the most accurate judgment upon them; whilst, instead of seeking afterwards to enforce them by cold premeditated illustrations or by episodes which, however beautiful, only distract attention, he was accustomed to re-pass his subject, not methodically, but in the most unforeseen and fascinating review, enlightening every part of it, and binding even his adversaries in a kind of spell, for the moment, of involuntary assent. . . ."¹

It will perhaps sound like a paradox, but Fox's mind was too large to have room for pettiness; and as envy is the pettiest of passions, so it never entered into his organization. He gave his rival, Pitt, the admiration that was due to him, and spoke of a speech, made by the latter during the debates on a war with France, as of one that would have excited the envy and admiration of Demosthenes.

In this particular, each great man proved himself worthy of the other; for Pitt, like all Fox's political opponents, ever entertained a high respect towards him. He once shortly answered a member of the House who was abusing a speech of Fox: "Don't disparage it; nobody could have made it but himself!"

The sense of impartiality by which Fox rendered justice to his great rival was derived from the extreme love of truth which was an essential point in his character. True to himself as to others, he showed himself such as he was; affectation and he

¹ Russell's Life and Times of C. J. Fox. Vol. iii. chap. lxx.

were totally at variance; and who does not know the charm that nature imparts to everyday life? With him it was not only exemplified in public, but also in private; for, unlike those who keep their best dresses and their best behaviour for strangers or bare acquaintances, he carried the simplicity of his manner, the perfection of his sense, and the charm of his wit, into the society of his most intimate friends, and even of his home-circle.

A pleasing trait in his character was his unsuspecting benevolence. One day he had gone with his brother, General Fox, to witness Lunardi make his first balloon ascent in England. As a matter of course the crowd was a field for pickpockets. Fox happening to put his hand upon his watch, found somebody else similarly occupied, with a less legitimate right. From the hand he looked to the face, and said kindly, "My friend, you have chosen an occupation which will be your ruin at last." The answer was enough to change his gentle reproof into substantial sympathy: "O, Mr. Fox, forgive me, and let me go! I have been driven to this course by necessity alone; my wife and children are starving at home." Fox's reply was a guinea, which he placed in the thief's hand. But generosity is not always reciprocal; and after the sight was over, when Fox once more wished to know what o'clock it was, he discovered that the man had made the present complete by adding the watch to the guinea. Fox's surprise found vent in words: "Good God, my watch is gone!" "Yes," coolly answered General Fox, "I know it is; I saw your friend take it." "Saw him take it! and you made no attempt to stop him?" "Really, you and he appeared to be on such good terms with each other, that I did not choose to interfere."

It may be said that he countenanced duelling in much the same way as he countenanced theft. Mr. Adam (M.P. for Gatton, Surrey) taking offence at something Fox had said, and not receiving the explanation demanded, a duel ensued; but rather a one-sided duel: Fox, desired by Mr. Adam to fire, answered "Sir, I have no quarrel with you; do you fire." Mr. Adam

fired and wounded Fox, probably without knowing he had done so, and Fox fired without effect. But Mr. Adam still demanded reparation, which Fox still refused. So shots were again exchanged. This time Fox fired his pistol in the air, and followed the act by declaring that, which, had he declared it in the first instance, might have prevented the duel. Mr. Adam said, "Sir, you have behaved like a man of honour."¹

It would be, however, erroneous to say that Fox's morals were unexceptionable; although it might be added, with more justice than charity, that in those days, rigid morality amongst men was rather the exception than the rule. What we prefer here to mention is, that he became a devoted husband; and, as we know from a holy source that love earns forgiveness, so we feel sure that the errors to which he long yielded were condoned in virtue of the tenderness which to the last he showed his wife. On the day upon which he completed his fiftieth year, he addressed the following verses to her. Let us hope they were as sincere as they are well turned—

"Of years I have now half a century past,
And none of the fifty so blest as the last.
How it happens my troubles thus daily should cease,
And my happiness thus with my years should increase,
This defiance of Nature's more general laws,
You alone can explain, who alone are the cause."²

And at the board where there was sentiment, there could also be dry wit. One day, accusing himself of being a bad carver, and Mrs. Fox confirming the accusation, he quietly replied, "Yes, my dear, I thought you'd agree with me." Mrs. Fox said that the only fault she could find with him was his aversion to music. The utmost she could say for him was that he *could* read Homer whilst she played and sang to herself. But whatever may have been their dissimilarity

¹ Annual Register, Nov. 30, 1779.

² Russell's Life and Times of C. J. Fox. Vol. iii. chap. lvi.

of tastes, she was an attentive—almost too attentive—wife to him.

In the Diaries and Letters of Sir George Jackson, recently published, there is mention of a visit which Sir George, then Mr., Jackson, on the 7th of September, 1806, paid Charles James Fox, in order to receive the instructions of the great Foreign Secretary before proceeding on a mission abroad. Mr. Jackson says :—

“ He received me at ten o'clock the next morning in his bedroom, and though looking wretchedly ill, conversed more cheerfully and freely than I had expected ; but I fear I was far less impressed by the seriousness of his illness than I otherwise should have been from the ludicrous turn given to our interview by Mrs. Fox, who, on my arrival, as I afterwards discovered, had slipped into a closet, *en déshabille*. Either she feared that the subject of our conversation, on which Mr. Fox spoke with much earnestness, and at times even with animation, was leading him on to exertion his strength was unequal to, or she soon grew very weary of it ; for I had not been long in the room when she began, and kept up, a continuous *sotto voce* coughing and hemming. This passed unheeded by Mr. Fox ; but just as I was about to take leave of him, Mrs. Fox had become so impatient that, unable to bear her imprisonment any longer, she rapped on the door, and in a piping, complaining tone called out, ‘ Mr. Fox, Mr. Fox, my dear, the young man’s gone, I think ? Can’t I come out, my dear ? I’m so very, very cold.’ He looked at me with a languid smile ; bade me good-bye, and, in the kindest manner, wished me a prosperous journey and success through life.”¹

As we have already mentioned, some of Fox’s latter years were spent in retirement at St. Anne’s Hill, where he divided his time between rural occupations and study. The freshness of mind shown by the great statesman in his declining years would be a fit lesson for the young people of our day, who, tired by excite-

¹ Diaries and Letters of Sir George Jackson, K.C.H. London, 1873. Vol. ii. pp. 3, 4.

ment, and despising simplicity, profess themselves disgusted with life before they have tasted half its enjoyments. We would advise them to study the intimate country-life of Fox, to hear him greet the return of the familiar landscape, exclaiming with childish eagerness, after he had watched a thick mist gradually disperse from over the Chertsey hills: "Good morning to you! I am glad to see you again."

He admired nature, and loved children. But he could enjoy the beautiful in art, even if, while contemplating a fine canvas, his thoughts recurred to a living landscape. Traversing one day with Rogers the Picture Gallery in the Louvre, he suddenly turned and looked out of the window, remarking regretfully, "This hot sun will burn up my turnips at St. Anne's Hill."

He had a touching devotion for his old haunts, and Burke justly remarked of him, "Yes, he is like a cat,—he is fond of the house, though the family be gone." Shortly before he died, he went to Holland House and walked over all the grounds, looking tenderly at each familiar spot, as if he wished to carry through the gates of death the impressions engraved on his soul during his childhood. A man uniting as he did simplicity of mind with brilliancy of intellect, calm indifference with determinate energy, large-minded generosity with acute sharpness, and sparkling wit with solid wisdom, was not only, as the same Burke, his enemy and quondam friend, said, "a man made to be loved," but also to be admired.

Many years after his death, a fête was given at Chiswick House. Two of his friends, Samuel Rogers and Robert Adair, were sauntering through the apartments, and Adair said to Roger, "In which room did Fox expire?" "In this very room." And Adair burst into a vehement flood of tears.

If it is a blessing that, in joyful moments, we cannot foretell sorrows which may come and overshadow the very scenes of our joy, it is often also a blessing, in moments of light-heartedness, not to know the heartrendings of which the very spot we are in

has been the scene. And yet, thus, while we stand between the mist of the future and the gulf of the past, we constantly overlook that of which alone we can make sure, ever drifting though it be—the ground of the present.¹

¹ Many of the anecdotes concerning Fox in this chapter will be found corroborated in Rogers's "Table Talk" (Dyce), a book now, unfortunately, out of print.



Seal of C. J. Fox.



CHAPTER IV.

THE THIRD, AND THE FOURTH LORD HOLLAND.

“Nephew of Fox, and friend of Grey,—
Enough my meed of fame
If those who deign'd to observe me say
I injured neither name.”

THE above lines were found on the third Lord Holland's dressing-table after his death, written in his handwriting a short time before; and the aspiration in them was as well founded as it was well expressed. Certainly, far from sullyng the name of his uncle or his friend, he proved himself worthy of both.

Henry Richard, third Lord Holland, was born at Winterslow House (Wilts) on the 21st of November, 1773, and narrowly escaped being burnt with the house a few months afterwards. His father dying when he was only thirteen months old, he laboured under the immense disadvantage of never sitting in the House of Commons; of this disadvantage, however, the ill effects were greatly counteracted by his political education. Trained by Fox, he turned the faults of his predecessors into so many warnings to himself and rose to great distinction. Like Fox, he had an especial quickness of perception for the unsound part of an adversary's argument, and thus, like Fox, his chief

excellence lay in reply rather than in statement. While with the rapidity of lightning he struck weak points, he became entangled in the very abundance of his ideas, and sometimes paused over the choice of his expressions. Thus, hesitation which in many arises from poverty, in him was produced by richness. He was a born debater, and had a love for discussion as Thomas Diafoirus had a love for dissection.

On first entering the House of Lords, he had but little opportunity for cultivating this taste: debate there had already become a mere form, as even on important nights the minority often mustered only six or seven peers in a house of only some eighty or ninety. On the occasion of his first speech he was one of a minority of six against a majority of seventy-three.

Lord Holland's political career is an open book, the pages of which we can always turn over without ever finding a blot. During forty years, sincere and consistent with himself as with others, he was the constant protector of the oppressed and the indefatigable champion of true liberty, whilst neither prejudice nor interest could ever make him deviate from integrity's straight path; and even those who politically disagree with him, must admire his consistency.

With regard to his official life, it need only be mentioned that Lord Holland was for some time Lord Privy Seal in the Administration of All the Talents; and that he was three times Chancellor of the Duchy of Lancaster: once under Lord Grey and twice under Lord Melbourne. Politically, he was an earnest and persevering advocate for Parliamentary Reform. In April 1800 he made a motion unsuccessfully, with the view of abrogating the Catholic disabilities. In May of the same year he opposed the Union of Great Britain and Ireland. In August 1806 he was sworn of the Privy Council and appointed one of the plenipotentiaries for settling the various matters in dispute between Great Britain and the United States. In 1811 he successfully opposed the Dissenters' Bill introduced by Lord Sidmouth. He protested against England's course at the Con-

gress of Verona (1822); and when, in 1825, the Catholic Association agitated with formidable effect for emancipation, and the Tories tried to remove the effect without suppressing the cause, the view he took and the opinions he expressed were consistent with liberty in constitution and liberality in religion. Consistent too with these was his aid in 1828 to the abolition of the Test and Corporation Acts.

But the pre-eminent distinction of his political life was his steadfast and almost single-handed defence of Napoleon. An incidental mention in a single instance by Lanfrey may explain vividly enough Lord Holland's course in the debate (Jan. 28, 1800) on the King's message respecting the celebrated overture for Peace made by Napoleon to him : " L'ardente philippique de Grenville entraîna l'Assemblée à l'immense majorité de 92 voix contre 6, en dépit des protestations du duc de Bedford, et de lord Holland qui excita le rire de la Chambre en se portant garant de la *sincérité* de Bonaparte."¹ Always opposing any measure of the House which he considered either unjust or ungenerous, Lord Holland remained constant to Napoleon after fortune had deserted him, and he violently resisted that which, in defiance of good faith, consigned the great man to a living grave. The unbounded and life-long admiration which Lord Holland entertained for him is but one additional proof of the spell which Napoleon possessed, and of which he made so unjustifiable a use in his relations towards Pius VII. Of Lord Holland's private friendship and consideration for Napoleon there will be proof in another part of this work, which treats of the Napoleonic mementoes in Holland House.

Lord Holland was passionately fond of literature, and having, on more than one occasion, spent a considerable time in Spain, he not only became deeply interested in Spanish politics, but also cultivated Spanish authors. He said he had been induced to learn Spanish by what Hayley had written concerning the poet Ercilla. Lord Holland has been called the best informed and most elegant of our writers on the subject of the Spanish

¹ Lanfrey : Napoléon I. Vol. ii. chap. ii.

Theatre, and his love for Spanish literature is proved by the great collection of Spanish authors he left in Holland House, as well as by the Spanish plays he translated, and by the memoir he wrote of Lope de Vega. This work, originally published in 1806, was republished in 1817, accompanied by a life of Guillen de Castro. It has been deservedly praised for its classical purity, and is calculated to develop, as it sets forth, good taste.

Lord Holland has also left "Foreign Reminiscences," in which his great admiration for Napoleon is conspicuous, but which perhaps in other respects rather prove his readiness than his careful writing; "Memoirs of the Whig Party," from which we have so freely quoted; a biographical sketch of Sheridan; and "Political Opinions," of which last Macaulay says:—
". . . it is a book which, even if it had been the work of a less distinguished man, or had appeared under circumstances less interesting, would have well repaid an attentive perusal. It is valuable, both as a record of principles and as a model of composition. We find in it all the great maxims which, during more than forty years guided Lord Holland's public conduct, and the chief reasons on which those maxims rest, condensed into the smallest possible space, and set forth with admirable perspicuity, dignity, and precision."¹

His taste for versification showed itself rather precociously. Here is what Horace Walpole says of his verses in a letter to the Countess of Ossory:—

"BERKELEY SQUARE, Dec. 30, 1789.

"Though I have nothing but thanks for Lord Holland's verses to send you, madam, I must send them. I am extremely pleased with his variety of metres, and, if I may decide, prefer his heroics. If I may criticise, his trochaics are not always perfect, now and then wanting a syllable, as in 'I resolve to perform whatever's my duty,' and the next, and in one or two others. I do not delight in that measure, but at least it should

¹ Macaulay's Essays.

be complete to the ear. He is excellent in rhymes, and so is Lord Ossory, too, whose poetry I am very glad to have gained, by the by. It is refreshing to read natural easy poetry, full of sense and humour, instead of that unmeaning, laboured, painted style, now in fashion, of the Della Cruscas and Co., of which it is impossible ever to retain a couplet, no more than one could remember how a string of emeralds and rubies were placed in a necklace. Poetry has great merit, if it is the vehicle and preservative of sense, but it is not to be taken in change for it.

"I do not, certainly, mean to pay Lord Holland for his verses, by sending him my fourth volume, which, though in prose, is no work of sense; it is merely to complete his set of a register; and he shall have it if your ladyship will be so good as to tell me how to convey it.

"A knock at the door saves your ladyship and me from adding any nonsense to my letter."¹

This is encouraging: but, from verses of his found in Holland House, he would seem later to have excelled less in poetry than in prose; and as he himself used to say that the sign of the true poet consists in being able to write from impression, it is not unnatural to think that his poetical zenith was in his most impressionable age.

The following sonnet by him was sent to the *Times* by Sir R. Wilson (November 15, 1827), and apparently not accepted:—

"May sudden ruin and all woe betide
The shallow statesmen and the seeming wise,
Who dread in other nations' liberties
Some distant mischief to their country's pride,
And view reviving Greece with jealous eyes.
Ill do they judge of England, ill would guide
Her state, who falsely deem her power allied
To widespread wrongs and miscreant dynasties.
But sager she hath taught her virtuous sons
Of late, such mongrel wisdom to disdain.

Man's welfare must be hers—through every vein
In this large world where freedom's current runs,
Her heart draws vigor, and her commerce gain ;
She joys with rescued Greece, she droops with fallen Spain.”¹

Lord Holland had one characteristic in common with every true poet: breadth. Unlike some of our stolid John Bulls, who, even travelling, carry about as a perpetual standard of reference the dimensions of their own narrow circle ; unlike also those who fly into the opposite extreme, and, for a standard of reference, carrying about shame of their country, with English habits vainly ape foreign manners—Lord Holland enjoyed the Continent, and, when he left it, was all the more fit for his own home. After enjoying, and profiting by his travels, he returned to England in 1796, and restored Holland House.

He restored it in two ways: he restored it practically, under Mr. Saunders, fitting it up at great expense for his own habitation ; and he restored it intellectually by bringing together those wits and geniuses who invested it with greater brilliancy than it had enjoyed even in the days of Addison.

The circle of Holland House was a cosmopolitan one, and Holland House was among houses what England is amongst nations—a common ground, where all opinions could freely breathe.

Much as people are wont to regret the number of their years, who would not gladly now be half a century older to have formed part of that circle, and heard the brilliant passages of wit and intellect which passed, and too often passed away, within those walls ! A list furnished by Elizabeth, Lady Holland to Sir James Mackintosh, helps us in enumerating some of the names which have thus immortalized the house :

Macaulay, who, much in the same spirit that he talks, in his review on Ranke, of the New Zealander taking his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's, alludes in rather a cold-blooded manner to the possibility of Holland House disappearing beneath railways and squares.

¹ Notes and Queries. Nov. 18, 1871.

But, thank Heaven, such an eventuality is not likely during its present mistress's tenure Macaulay painted a brilliant picture of the society at Holland House, and from the picture excluded the artist; let this poor tribute to his work humbly indicate what he omitted.

Sheridan, the wit, the genius, whose faults have been described as almost all of a poetical character—the excesses of generous virtues.

Sir Philip Francis,¹ whose supposed authorship of "Junius" places him in historical interest on a level with the wearer of the iron mask.

Blanco White, the Spanish renegade priest, who, under the pseudonym of Don Leucado Doblado, was the author of "Doblado's Letters" written in 1823, three of which in his own handwriting figure among the autographs of Holland House.

Doctor Parr, whose attainments and Whig principles gave him fame, and whose horror of the east wind was such that Tom Sheridan once kept him in the house for a fortnight by fixing the weathercock in an easterly direction. His admiration for Charles James Fox, of whom he published "Characters," entitles him to special mention here. Amongst his friends, he was a sort of despot; but he was a friend worth having. One day, Mackintosh having vexed him by calling O'Coigly "a rascal," Parr immediately rejoined: "Yes, Jimmy, but he might have been worse; he was an Irishman, and he might have been a Scotchman; he was a priest, and he might have been a lawyer; he was a rebel, and he might have been an apostate."

Byron, who dedicated to Lord Holland the "Bride of Abydos." Before that, he had written:

"Illustrious Holland! hard would be his lot,
His hirelings mention'd, and himself forgot!
Holland, with Henry Petty at his back,
The whipper-in and huntsman of the pack.

¹ See page 186.

Blest be the banquets spread at Holland House,
Where Scotchmen feed, and critics may carouse !
Long, long beneath that hospitable roof
Shall Grub-street dine, while duns are kept aloof.”¹

This he afterwards regretted, as is evident from a paragraph in his journal (Nov. 17, 1813):—

“ . . . I *did* think at the time, that my cause of enmity proceeded from Holland House, and am glad I was wrong, and wish I had not been in such a hurry with that confounded Satire, of which I would suppress even the memory ; . . . ”²

George Ellis, of the *Anti-Jacobin*, the writer who changed his politics, and was right for what he did, if conviction guided him.

Wollaston, the scientific physician.

Mr. Crauford, who, after his return from the East, resided chiefly in France, and published several works in French and in English: “*Mélanges de Littérature*,” “Researches concerning the Laws, Theology, Learning, Commerce, of ancient and modern India,” &c.

Edwards, the opponent of Wilberforce, and historian of the West Indies.

Lord Jeffrey, of the *Edinburgh Review*.

Lewis, called after his famous book, Monk Lewis.

Payne Knight, the great scholar and antiquary, who left his splendid collection of antique art to the British Museum.

Sir John Newport, the Irish M.P., Privy Councillor, and Chancellor of Exchequer.

Dumont, the publicist, the friend and helper of Mirabeau and of Jeremy Bentham, the latter of whom quarrelled with him about a trifle. Dumont made rather a good epigram after Scott had published his “Life of Napoleon”:—

“Mauvais romancier quand il écrit l’histoire,
Habile historien quand il fait des romans,
S’il invente, il faut le croire,
S’il raconte, méfiez-vous en.”³

¹ English Bards and Scotch Reviewers.

² Given as a note to English Bards and Scotch Reviewers.

³ Furnished to us orally, by a friend.

Four great Lord Chancellors: Thurlow, who died the same year as Pitt and Fox. Eldon, celebrated for his prosecution of Queen Caroline. Brougham, equally celebrated for her defence. And Lyndhurst, who belongs to the old world and to the new, as he does to the last century and to the present; and whose name, if even in one sense extinct, must still last for all time.

Sir Humphry Davy, the great chemist who has left us works and discoveries, and whose name is perpetuated in the miners' safety-lamp.

Count Rumford (Sir Benjamin Thompson), the scientific philanthropist, and, we might almost add, cosmopolitan. Certainly he was a very universal man. An American by birth, an English knight, and a Count of the Holy Roman Empire; though his greatest political position may have been in Bavaria, he has a valid claim to celebrity in England as one of the founders of the Royal Institution.

Lord Aberdeen :

"The travell'd Thane, Athenian Aberdeen."¹

Lord Moira, whose fluent speaking Curran called "airing his vocabulary;" and who was afterwards Governor-General of India and Marquis of Hastings.

Mr. Frere (the Right Honourable John Hookham Frere), for some time, during the early part of the present century, British Minister in Spain. Like his host, he was an accomplished translator of Spanish. But his most popular claim to literary renown will probably be his joint authorship with Canning of "The Needy Knife-grinder,"² rather than his "Whistlecraft," Lord Byron's confessed immediate model for "Beppo."

¹ Byron : English Bards and Scotch Reviewers.

² We are aware that the prevailing opinion is opposed to this, Canning being generally believed to be the *sole* author of "The Needy Knife-grinder." Those who are unwilling to admit that Frere had a share in the authorship will find pleasure in Mr. Hayward's able treatment of the question in his Essay on Canning, given in his "Biographical and Critical Essays : Reprinted

Whitbread, the distinguished politician and adherent of Charles James Fox.

Lord Macartney, who made an embassy to China. He is one of the people of whom it is said that, taking a hint from the King, he learnt Spanish, and, informing his Majesty of the fact, was answered, that he would now be able to read Don Quixote in the original.

The Duke of Richmond, a very conservative name in a very Whig circle.

Charles James Fox, of course.

Hare, who, coming after Fox, recalls the latter's pun to the bailiffs, mentioned in the preceding chapter.¹

from Reviews, with additions and corrections," and published in 1873; and also in the article in the *Edinburgh Review* for April 1872, on "The Works of John Hookham Frere." They will, however, probably regret that the Reviewer can only say, "We remain unsatisfied, although we are not likely ever to get more complete satisfaction." Those, on the other hand, who hold the opinion adopted in the text will find confirmation of it in "The Poetry of the Anti-Jacobin," by Mr. Charles Edmonds, published in 1852, and republished, in an enlarged form, in 1854. Mr. Edmonds places at the head of his list of Contents this Memorandum:—

"The following notices of the Writers of the POETRY OF THE ANTI-JACOBIN are derived from the copies mentioned below, and each name is authenticated by the initials of the authority upon which each piece is ascribed to particular persons:—

- C. Canning's own copy of the Poetry.
- B. Lord Burghersh's copy.
- W. Wright the publisher's copy.
- U. Information of W. Upcott, amanuensis."

In both editions of Mr. Edmonds's work "The Needy Knife-grinder" is attributed to Frere and Canning—[not even to Canning and Frere, as in other cases similarly authenticated],—and this is done, as Mr. Edmonds says, upon the authority of "Canning's own copy of the Poetry." This authority has not passed without challenge, but, on the other hand, it cannot be said to have been refuted, and it appears to have been deemed trustworthy by Frere's nephews, W. E. and Sir Bartle Frere, who, in their "Works of John Hookham Frere," published in 1872, assign "The Needy Knife-grinder" to "Canning and Frere."

¹ See page 75.

Fitzpatrick and Lord Ossory, whom we might call part of the family.

Grattan, who, though he looked upon office as slavery, was a most distinguished Irish statesman during a most important part of Irish history. He was so full of true courtesy that he made a point even of returning the bow of a child; and was so fond of walking with Rogers, that Mrs. Grattan once said to him rather angrily, "You'll be taken for Mr. Rogers's shadow."

Curran, the embodiment of Irish wit and humour.

Whishaw, whose sense made his opinions valuable to have and also difficult to obtain.

Sir Thomas Maitland, Lord High Commissioner for the affairs of India; he was deemed a despot, and nicknamed "King Tom." And his relation "Citizen Maitland," Earl of Lauderdale, who, from being a Red Republican, became a red-hot Tory.

Windham, the great orator and statesman, and friend of Burke.

Sir Gilbert Elliot, first Lord Minto, Governor-General of India, and Viceroy of Corsica.

The last Lord Egremont.

Sir Samuel Romilly, Master of the Rolls, whose name will rather be transmitted to posterity as the great reformer of English jurisprudence.

Sir William Grant, also Master of the Rolls.

Sir John Leach, the Vice-Chancellor.

Sir Arthur Pigott, Attorney-General.

Monroe, afterwards President of the United States.

Washington Irving, the American author and diplomatist.

Pictet, the gifted Genevese.

Francis d'Ivernois, his contemporary and countryman.

Ingenhouz, the Dutch physicist. •

Calonne, whose literary efforts in England were probably more successful than his administration of finance in his own country; and whose dying words to his physician, written when he could no longer speak, are worthy of being recorded: "Tu

m'as assassiné ; et si tu es honnête homme, tu renonceras à la médecine pour jamais."

Palmella, the Portuguese politician.

Count Molé, the French statesman and author.

Pozzo di Borgo, the Corsican ; or shall we say Frenchman ?

Prince and Princess Lieven. We shall talk of the latter further on, in connection with her portrait.

Count de Creptowitch, the Russian diplomatist.

Montholon and Bertrand, the staunch friends of Napoleon, who were faithful to him in his misfortunes as in his triumphs. Montholon, who, in pursuance with the great exile's wish closed his eyes after death. And Bertrand, whose devotion to his master was equalled by his obedience to his wife ; so great was this, that Napoleon said of him, " Bertrand est un parfait honnête homme, mais il a un caractère de vache."

Lally Tollendal, the Frenchman of Irish origin, early distinguished by his succesful efforts to rehabilitate the memory of his unjustly executed father !

The two Humboldts, whose researches far from unfitting them for pleasant company, enabled them to make pleasant company pleasanter. William Humboldt perhaps did not talk much Chinese at Kensington, and it is possible that his brother Alexander did not there make many scientific discoveries ; but we may safely infer they did not waste their time when they came in contact with the wisdom and learning of Holland House.

Talleyrand, the diplomatic wit and witty diplomatist, who cared not which party he supported, provided it was the stronger.

The Duke of Clarence (William the Fourth).

The Duc d'Orléans, afterwards Louis Philippe.

The Duc de Montpensier.

The Marquis de Rivière.

Prince Bariatinsky.

The Duchesse de Guiche, and her brother, Prince Jules de Polignac.

Georgiana, the beautiful Duchess of Devonshire.

Metternich, the great statesman of the past generation.

Canova, the sculptor.

Tom Moore, the poet.

The two Erskines, Henry and Thomas.

Monseigneur de Cicé, Archbishop of Bordeaux.

Whately, Archbishop of Dublin.

Bannister and Kemble, of the boards.

Madame de Staël, who in graceful French painted Italy, and in solid French digested German Literature.

We have given a long list, but far from a complete one. For from 1799 till 1840 there was hardly in England a distinguished man in politics, science, or literature who was not a guest at Holland House. In fact, beginning the list with C. J. Fox and Lewis, and ending it with Lord John Russell, Lord Melbourne, and Monckton Milnes, now Lord Houghton, we shall have the goodly company all in a net.

And the brilliancy of the *salon* did not throw into shade the intimate home circle; indeed, this was as a concentration of that. There was Rogers, whose exquisite taste, quiet fun, and extensive information made intercourse with him so pleasant; while his sense of integrity, his kind heart, and his good character made friendship with him so safe.

Perhaps even more conspicuous was Sydney Smith, with his ponderous figure and his ever-ready jokes, which latter his unflagging spirits followed up by an unsophisticated laugh. His wit was inexhaustible. According to tradition, even the hand of death did not disturb it. The nurse who tended him in his last illness, confessing to having given him a bottle of ink instead of a bottle of physic, Sydney Smith is reported to have said, "Then bring me all the blotting-paper there is in the house." It has with truth been said: "The great peculiarity of his works is their singular blending of the beautiful with the ridiculous, and this is the source of his refinement."¹ He

¹ From a quotation in Memoir of Sydney Smith, by his daughter. Chap. ii.

was a good writer, a good talker, a good friend, and a good man.

Sydney Smith introduced Dr. John Allen, author of "The Royal Prerogative," into the circle—a circle which Allen helped to keep in health and spirits by his science and good humour. More of him hereafter. He, however, fulfilled the doctor's practice in surviving his patient. After Lord Holland's death, he lived on at Holland House, loved and respected, and he died regretted by all the family.

Then there was Luttrell, whose idea of the English climate was, "On a fine day, like looking up a chimney; on a rainy day, like looking down it."¹ Luttrell, the epicure, who once, marvellous to relate, let the side-dishes pass by; but it was in order to contemplate a man who had failed to laugh at Sydney Smith's jokes.² He himself, too, had plenty of original wit: he expressed a dislike for monkeys because they reminded him so of poor relations; and upon being asked whether a well-known bore had made himself very disagreeable, he answered, musingly: "Why, he was as disagreeable as the occasion would permit."³

There was also Horner, "the knight of the shaggy eyebrows," the young lawyer of promise; "the first man," Lord Campbell says, "who ever made the doctrines of political economy intelligible to the House of Commons;"⁴ who, had he lived, would, according to the same author, in all probability have been Prime Minister. He was associated with Brougham in his early studies, and wrote contemporaneously with him in the *Edinburgh Review*. The two must have met constantly in Holland House, where they both were on intimate terms. Brougham was said to be jealous of him; but the knight of the shaggy eyebrows proved no formidable rival, for he filled an early grave.

¹ Russell: *Memoirs, Journal, and Correspondence of Thomas Moore*. (May 22, 1828.)

² *Memoir of Sydney Smith*, by his daughter. Chap. ix.

³ *Ibid.* Chap. xi.

⁴ *Campbell's Lives of the Chancellors*. Lord Chancellor Brougham.) Chap. ii.

And we must not forget Mackintosh, one of the few great talkers worth listening to, though Coleridge did not do him justice, and he probably did not do justice to himself. In the Holland House circle he is to us as a keystone; for he contemplated, and indeed began, an account of Holland House, from the manuscript of which, as our readers will have seen, we have already borrowed, as we have also done from papers at Holland House proving that he corresponded with Lady Holland upon the subject of his intended work.

The family circle of Holland House in those days should be painted from a pallet loaded with rich colours, and from that pallet we would take the most delicate hues, the tenderest tints, and try to delineate an angel in the circle. True to her angelic mission, she brought gladness and shed peace; while, not unmindful of human duties, she shared her friends' joys and wept at their sorrows. Her heart was a refuge for the desolate: with instinctive tact, she would seek out sufferers, attract them to herself, and comfort them. Her understanding was a safe guide for the perplexed: with fine perception, she would enter into a friend's difficulty, make it her own, and lighten it. Simplicity and purity of heart were hers; her very contact imparted goodness; her presence, sunshine. A woman in the best sense of the word; such was the dear "Aunt" of that family, Miss Fox.

Not very unlike her, in goodness and kindliness, was her brother, the master of Holland House. Devoted to literature and art, he welcomed authors and artists with cordial affability. Well versed in the politics of Europe, he entertained statesmen, and diplomatists of all nations with cosmopolitan fairness. Himself a wit and a humorist, he greeted with fellow-feeling the most brilliant men of the day. But while he enjoyed and preferred the society of choice spirits, while with him absence could not extinguish friendship, his benevolence and courtesy made him extend a kind reception to all who came to Holland House. His genial, yet thoughtful, face, uniting good humour with intellect, bore upon it a pleasant, though not mono-

tonous smile ; from beneath his ample forehead and massive brow, a clear eye shone forth in testimony to mental power ; while, from out his kindly mouth, came words which reassured the most timid, without disturbing the dignity of the most formal.

In a very different way did Lady Holland wield her sceptre. Beautiful, clever, and well informed, she exercised a natural authority over those around her. But a habit of contradiction—which, it is fair to add, she did not mind being reciprocated upon herself—occasionally lent animation, not to say animosity, to the arguments in which she engaged. It is easy for some natures to say a disagreeable thing, but it is not easy to carry off a disagreeable thing cleverly. This Lady Holland could do.

It must have been curious to see her coolly order about the clever men of the day who were accustomed to being courted by others. In the midst of some of Macaulay's interesting anecdotes, she would tap on the table with her fan, and say, "Now, Macaulay, we have had enough of this, give us something else." She would issue commands to Sydney Smith ; but once he retorted. Said she, "Sydney, ring the bell." He answered, "Oh yes ! and shall I sweep the room ?"

She was not always encouraging to literary stars. One or two must have winced beneath her remarks.

Tom Moore was writing a book which he fondly thought would be lively and amusing. When he was dining at Holland House and sitting next Lady Holland, she said to him, "This will be a dull book of yours, this 'Sheridan,' I fear."¹ Moore tried to defend his work ; but we imagine that Lady Holland, like most women on such occasions, had the best, or, at all events, the last, of it.

To Lord Porchester, her *frankness* went still greater lengths : "I am sorry to hear you are going to publish a poem. Can't you suppress it ?"²

¹ Russell : *Memoirs, Journal, and Correspondence of Thomas Moore*. London. (June 2, 1825.)

² *Ibid.*

But she was a good friend, after all. At least, Tom Moore, to whom we have seen she was not always over courteous, says: "There are some fine points about Lady Holland; she is a warm and active friend, and I should think her capable of *highmindedness* upon occasions."¹

At all events, she must have added a quaint and original element to the intellectual battery in Holland House; and even without saying a good thing, she often provoked one. One day, insisting upon Lord Alvanley tasting some "cup" which she had made according to a particular recipe of her own, without claret or champagne, she asked him what he thought of it; and his answer was about as discouraging a one as she herself could have given: "Kensington nettles."

She was rather fond of crowding her dinner-table. Once, when the company was already tightly packed, an unexpected guest arrived, and she instantly gave her imperious order: "Luttrell! make room!" "It must certainly be *made*," he answered, "for it does not *exist*."

Hopeless indeed were the task of enumerating here all the repartees which have been handed down to us from her dinner table. Probably, for the greater proportion we are indebted to Sydney Smith, who, always ready with his answers and his jokes, kept even the servants in fits of laughter.

On one occasion, however, at Holland House he was himself set down by the Prince of Wales, then Prince Regent. The conversation having taken the turn of discussing who was the wickedest man that had ever lived, Sydney Smith, addressing himself to the Prince, said, "The Regent Orleans, and he was a Prince." The Prince's answer was short; quiet, and biting. Ignoring even his interlocutor's surname, he said, "I should give the preference to his tutor, the Abbé Dubois, and *he* was a *priest*, Mr. Sydney."

It was quite the exception when Sydney Smith had not the best of it; and in his remarks, too, he frequently managed to

¹ Russell: *Memoirs, Journal, and Correspondence of Thomas Moore*. London. (July 6, 1821.)

say what was deep as well as pointed. A man who had for some time been boasting that he believed in nothing, suddenly expressed enthusiasm at some dish, and asked for another helping of it. "Ah!" said Sydney, "I am glad to see that Mr. — at all events believes in *the cook*."

Thus wit and wisdom rolled on in an even and varied course, without being monotonous or monopolizing, and not unfrequently conveying instruction.

One day it was Talleyrand who gave the lesson. He entered the library, where several of the Ministers were grouped together, whispering mysteriously, and he spoke thus: "Messieurs, vous parlez à l'oreille. Il faut aller au Club pour apprendre ce que vous dites;" which, according to Lord Grey, he did successfully. And so, if even with a sprinkling of bad temper, he rebuked the common mistake of making a useless mystery. He also epigrammatically censured Lady Holland's dinner-hour (we believe six o'clock, or half-past), which, without preventing her dinners from being crowded, seemed to gain universal disapprobation. Somebody once trying to learn the cause of this inconvenience, sought light from Talleyrand's perspicuity. "I wonder why Lady Holland dines at such an hour!" And Talleyrand with his nasal twang solemnly drawled out, "Pour gêner!" Against this verdict there was no appeal.

And in such a lottery of wit where no one drew a blank, the master of the house was not behind-hand; he had a deep knowledge of human nature and a strong sense of the ridiculous. In the same manner that his mimicry was inoffensive, that his wit did not pain, so his subtlety was in all straightforwardness.

He sent the following epigram to Moore, who mentions it as very good,¹ and many would agree with Moore upon the subject:—

"A minister's answer is always so kind!
I starve, and he tells me, he'll keep me in mind.
Half his promise, God knows, would my spirits restore,—
Let him keep me, and, faith, I will ask for no more."

¹ Russell: *Memoirs, Journal, and Correspondence of Thomas Moore*. (August 29, 1840.)

With such a host and such a circle, we are not astonished that Sydney Smith should have heard "five hundred travelled people assert that there is no such agreeable house in Europe as Holland House,"¹ or that he shared the opinion of the five hundred. With such a host and such a circle, we are not astonished either to find that there was an absence of servility. There was no professional *claqueur*; there was none of that which the French play has so untranslatably rendered by the word *Camaraderie*; no mutual puffing; no exchanged support. There, a man was not unanimously applauded because he was known to be clever, nor was a woman accepted as clever because she was known to receive clever people. There, praise was not always to be reckoned upon: hence it was valued when received. In short, Holland House was the "proof-house" of the literature of the day, and maintained its position from first to last.

Lord Holland was as cheerful under the dreadful sufferings of his last illness as he had ever been in his most robust health. He died at Holland House on the 22nd of October, 1840, deeply and deservedly lamented; for, apart from the intellectual cord by which Lord Holland held bound his coterie, there was that in his heart which secured love. Even we, who never knew him, cannot think with calmness of the dispersion which must have followed his death; or of the void—a void which outbursts of grief could no more fill than sound could replace substance.

The anguish of despair will often best find its expression in *silence*; and therefore it is perhaps that Sydney Smith does not seem to have given vent to his feelings in a profusion of words. Writing to Mrs. Meynell, shortly after Lord Holland's death, he simply says: ". . . It is indeed a great loss to me; but I have learnt to live as a soldier does in war, expecting that, on any one moment, the best and the dearest may be killed before his eyes. . . ."² How much simple pathos how much true anguish, lie concealed in that short sentence!

¹ Letters of Sydney Smith, edited by Mrs. Austin. (Letter III.)

² Ibid. (Letter 463.)

The third Lord Holland, also called Lord Vassall Holland, from the name of his wife, was succeeded by his son. We may not perhaps speak of the fourth Lord Holland as of a great statesman, as of a great philosopher ; but (we humbly crave pardon of those whose opinion is otherwise) fame is not the link we would care to place between ourselves and the loved ones we have lost. Suffice it for us that we loved and, alas ! lost him : suffice it for all who had the happiness of knowing him that they were ever received by him with courteous kindness when they were happy ; with noble generosity and graceful delicacy when fortune did not favour them. The memories that attend glory can make our hearts beat with enthusiasm ; the memories of genius and of eloquence claim acknowledgment ; but the memories of love given to one who carried a charm wherever he went, are the dearest memories to those who mourn for him.

The fourth Lord Holland was British Minister at Florence ; but even before his nomination to that post, his travels had given him a love for Italy which showed itself all his life. His hospitality to political exiles is still too well remembered to require being dwelt upon, though too true to be left unmentioned. Refugees came to England, where hospitality is bestowed without distinction of party, and they came to Holland House, where hospitality abounded in the most intelligent and interesting society.

Mention of the fourth Lord Holland will be found incidentally made during the course of this work : at Florence, encouraging art and welcoming artists ; at Paris, presiding over an intellectual circle ; in Holland House itself, preserving and improving the glorious old fabric, for which he had the greatest affection.

Lord Holland was born on the 7th of March, 1802, and died on the 18th of December, 1859 ; having married, in 1833, Lady Mary Augusta Coventry, daughter of the eighth Earl of Coventry and of his wife Mary, who was daughter of the fifth Duke of St. Albans. Providence did not grant the fourth Lord Holland to die in England. He breathed his last

at Naples, where his tomb now stands, in a pretty chapel raised by the reverential care of his widow.

To write of the living in terms of especial praise when our words can be perused by them, would seem but flattery. We shall therefore only say about the present hostess of Holland House, what so many know, that she presides in Holland House over a clever and pleasant *salon*, where Englishmen and foreigners assemble, certain to be received with equal grace and amiability.





CHAPTER V.

THE GROUNDS.

ON the north side of the Kensington Road, at the end of Phillimore Place, stand the gates of Holland House. They are usually shut to the public, but we will now pass in.

On entering, a fine avenue of elms protects those visitors who, tired with the rumble of carriages, or distracted by the crowd of fellow-creatures, rejoice in being able, even during the height of a London season, to transport themselves at a minute's notice into country calm and space. On the right of the avenue, and parallel with it, is a lane, the use of which, in exchange for a right of way at the south of the House, has been ceded to the public. As we proceed, bits of the House become visible through the foliage which, at this part of the avenue, picturesquely veils large masses of the building, and breaks the monotony of the red brick. What meets the eye, as those who know the House may recognize from our illustration on the opposite page, belongs to the south side, facing the road, though scarcely to be seen from it. On this side used to be the old entrance which the late Lord Holland changed, building a terrace in front, displacing the celebrated stone piers by Luigi Jones, and making a new entrance on the east.

But before going further, let us pause to observe that here the wings of the building project from the centre like more than half of an H. That is to say, if the wings extended to the other side, a whole H would be formed by the plan of Holland House, about as accurately as a gridiron is formed by that of



South view of House, from Drive.

the Escorial. It has been suggested that this part of an H, instead of standing for Holland (we must remember that an Earl of Holland was amongst the first proprietors), was really meant for an E, which used to be a sign of Elizabethan architecture. Whatever the intention, the effect is charming, and

combines some geometrical order with an artistic defiance of strict regularity.

The cloisters, balconies, and ornaments to the House and its centre turret on this side, are of stone, which stands out quaintly enough upon a *groundwork* of red bricks.

Two turrets terminate the building; and on the sides those wings project which, by accident or design, have so large a

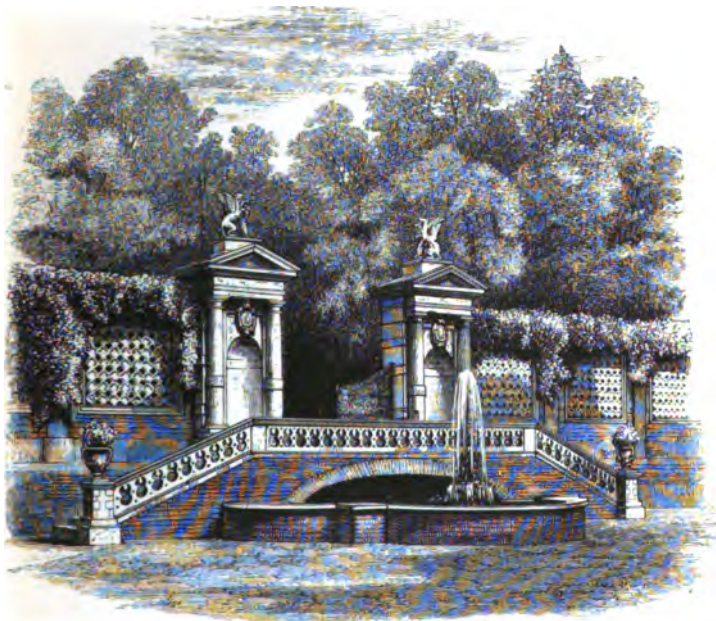


Lower Terrace, South Side.

share in the letter H. The cloisters support, on one side, the balcony to Lady Holland's private rooms; on the other, a balcony accessible from the Library; the balustrades of the balconies representing a design of *fleur de lis*. On the south of the House there are two terraces; one extending only as far as the length of the two wings, and inclosed by a balustrade,

while the other—the subject of our illustration—reached from the first by a few steps, is lower and much wider, and finished by a wall. Over this wall we may look down upon the fields between it and the Kensington Road.

The architecture of Holland House is not remarkably pure, savouring of the later days of Elizabeth and the early ones of James I. But perhaps those who decline to admire it might



Piers by Inigo Jones, leading to the Pleasure Grounds.

be charged with an uncalled-for severity, and certainly there are not in England many piles of brick and stone more worthy of attention.

Leaving to the left a road which goes past the south of the House, and continuing our course up the avenue, a few paces bring us before the present entrance, which faces east. At

right angles to it, and as if forming one side of an entrance courtyard, now stands the wall with the two stone piers of Inigo Jones—Inigo Jones, who was born in 1572, and died in 1652, to whom England is indebted for the original idea of Whitehall, who was architect to Christian IV. of Denmark, was found at Copenhagen by James I. of England, and taken by Queen Anne as her architect to Scotland.¹ This Inigo Jones scarcely seems deserving the epithet bestowed on him by Philip,



The old Cedar Tree.

Earl of Pembroke—"Iniquity Jones."² At any rate, the trace he has left of himself at Holland House is to be admired, and the mention of that trace made in Walpole's "Anecdotes of Painting"³ may here be cited :—" . . . Stone, in 1629, undertook to build for the Earl of Holland at Kensington, two piers of good Portland stone to hang a pair of great wooden gates; the

¹ Walpole's *Anecdotes of Painting*. London, 1849. Pp. 402-3.

² *Ibid.* p. 411.

³ *Ibid.* p. 243.





DUTCH GARDEN.

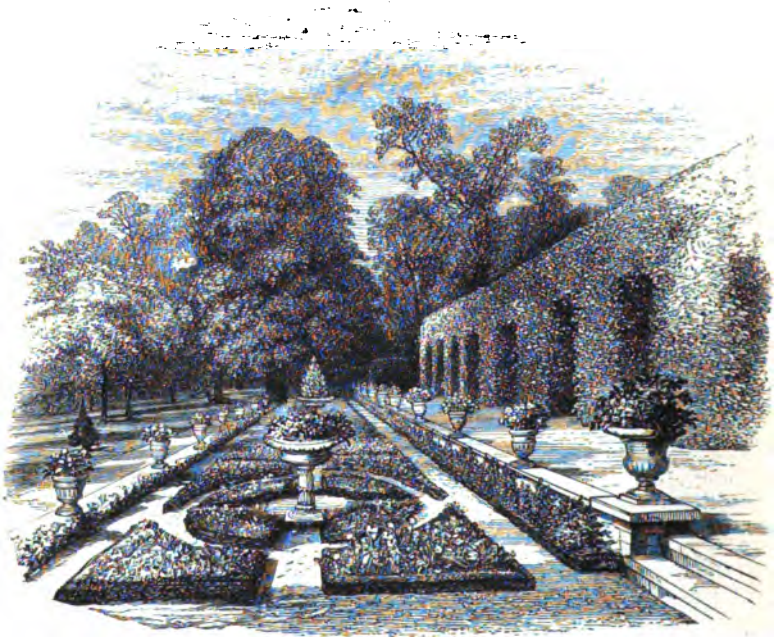
estimate of the piers (which were designed by Inigo Jones, and are still standing at Holland-house, though removed to greater distance from each other) was £100." They support the arms of Rich, according to the text of an old author, "quartering Bouldry and impaling Cope." The architectural merit of the piers is not hidden, while their actual beauty is added to by venerable ivy, which, unlike another clinging-plant—woman—increases in loveliness as it increases in years. The work of Inigo Jones is reached from the entrance-sweep by a double flight of steps on either side of a fountain in the wall. These steps lead to the pleasure-grounds, through which we will now take a walk.

Arriving on the north side of the House, we see in front a beautiful lawn, which slopes up gradually into a hill surmounted by an old cedar-tree (as shown on page 110), many branches of which have been struck by lightning. On the same lawn are other cedar-trees, younger and more strong; but the old cedar-tree crowning the hill stands there proud of its age, proud of its mutilations, like the veteran warrior, whose shattered arm and scarred brow command the sympathetic enthusiasm of those around him.

About 80 acres of the estate are unbuilt upon, and fields adjoin the park so effectively that, were it not for the distant hum which reminds us of town life, we could not believe ourselves to be almost in London.

But let us walk on by the House, until, turning to the left, we reach its western and fourth side: a happy mixture of turrets and terraces, to which in summer-time is added a gigantic bouquet of the gayest flowers. This—the subject of our opposite plate—is the Dutch (*quondam* Portuguese) Garden, laid out in that good old-fashioned way so rarely met with now. Flowers, surrounded with a framework of box-edging, form fitful patterns through which, turning from the House, we walk in zigzags. But there is a straight path for those who prefer it, which runs parallel with a high wall making an espalier. Towards the end of this garden is a kind of evergreen curtain formed by an arcade covered with ivy. Through this arcade we notice another flower garden (also Dutch), in which the dahlia stands the

monarch of all it surveys. And has it not the right to do so here? For though it owes its name in botany to Dahl, the Swede, does it not owe its existence in England to the third Lady Holland? She brought seeds of it from Spain, and had them sown in this very garden; whence it appears to have spread over our



Dutch Garden, another part.

island.¹ The fact is commemorated in the following lines, addressed to Lady Holland by the third Lord Holland:—

“The Dahlia you brought to our isle,
Your praises for ever shall speak,
'Mid gardens as sweet as your smile,
And in colours as bright as your cheek.”

¹ Dahlias were first introduced into England by Lady Bute in 1789. These having failed, others were brought in 1804 by Lady Holland. These also failing, an importation was made from France in 1814. Some of Lady Bute's and Lady Holland's dahlias are still preserved in the Herbarium at the British Museum.

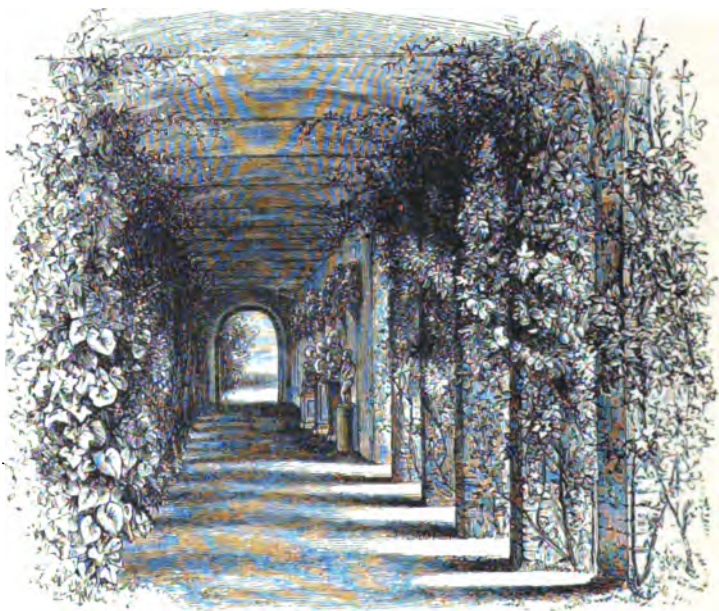
We have not, however, done with the Arcade. It has a secret which the ivy is trying to keep, and which we will disclose. In the third Lord Holland's time the stables stood where we are now standing. They were partly knocked down, and the arches which form this arcade are the picturesque remains of an unpicturesque building.



Ball-room in Dutch Garden.

At the end of the arcade, to the left, is a square-looking edifice surmounted by a terrace, copied from the Italian *loggie*, and a turret, from which another long terrace extends over another arcade, and leads round again to the House. The square-looking edifice is a kind of chapel of ease to the Conservatory. It is technically called the Ball-room, as people

used to dance there, but it is probably better known as the Refreshment-room, in which capacity it is used at Lady Holland's breakfasts. In fact, being nearly empty of furniture and having nothing particular in it to spoil—for its beautiful painted ceiling and its fine old Venetian chandelier are above ordinary reach,—it could be employed for a lecture or a revel on the shortest notice, and may be considered, like Mr. Micawber always ready for something to turn up.



Arcade leading from Conservatory.

But always better than most things which could turn up is the view from the window over the fire-place. Seen through a single sheet of glass, and framed by the surrounding wall, it were useless attempting to describe the effect of the foliage, varying in hue as in distance, while vases on the chimney-piece mark a foreground of art in happy contrast with a background of nature. The plate on the opposite page is, considering



VIEW THROUGH BALL-ROOM.



everything, a suggestive representation ; though in looking at it our imagination has a good deal to supply.

We must not leave this part of the grounds without turning back to bestow one look upon the Summer-house, called "Rogers's Seat." On either side of it the family name has been playfully illustrated by the design of a Fox in Box. The rhyme here seems inevitable, as also the reason.

An inscription attracts our attention, bidding us stop on our way, thus :—



Rogers's Seat in Dutch Garden.

" Here Rogers sat, and here for ever dwell
With me, those Pleasures that he sings so well.
" VLL. HD. 1818."

Here, then, a poet rested ; and as we listen to the trickling fountain opposite, in the midst of flowers and trees and calm beauty, we would follow the train of his thoughts and dwell with him in the poetical world. But our eyes fall upon other lines which warn us of the difficulties to such a course. They are in Luttrell's handwriting, and run as follows :—

"How happily sheltered is he who reposes
 In this haunt of the Poet, o'ershadowed with roses,
 While the sun is rejoicing unclouded on high;
 And summer's full majesty reigns in the sky!
 Let me in, and be seated. I'll try if, thus placed,
 I can catch but one spark of his feeling and taste,
 Can steal a sweet note from his musical strain,
 Or a ray of his genius to kindle my brain.
 Well now I am fairly installed in the bower.
 How lovely the scene! How propitious the hour!
 The breeze is perfumed by the hawthorn it stirs;
 All is beauty around me—but nothing occurs;
 Not a thought, I protest—Tho' I'm *here*, and alone,
 Not a line can I hit on that Rogers would own,
 Though my senses are ravished, my feelings in tune,
 And Holland's my host, and the season is June.

The trial is ended.—Nor garden, nor grove,
 Though poets amid them may linger or rove,
 Not a seat e'en so hallowed as *this* can impart
 The fancy and fire that must spring from the heart.
 So I rise, since the Muses continue to frown,
 No more of a poet than when I sat down;
 While Rogers, on whom they look kindly, can strike
 Their lyre at all times, in all places, alike.

"June 1818.

"HENRY LUTTRELL."

Luttrell thus warns us not to rest in the regions of poetry, and a bronze bust¹ opposite commands a sudden transition. That head, though now familiar to us, always invites a look and a pause, and compels admiration, if not for the character of the man, at least for his genius and energy. The head is of the great Napoleon—some say by Canova, others by a pupil of his; and the verses on the pedestal are appropriately gleaned from Homer's "Odyssey."²

ΟΥ ΓΑΡ ΠΩ ΤΕΘΝΗΚΕΝ ΕΠΙ ΧΘΟΝΙ ΔΙΟΣ ΟΔΥΣΣΕΥΣ,
 ΑΛΛ' ΕΤΙ ΠΟΥ ΖΩΟΣ ΚΑΤΕΡΥΚΕΤΑΙ ΕΥΡΕΙ ΠΟΝΤΩ
 ΝΗΣΩ ΕΝ ΑΜΦΙΡΥΤΗ· ΧΑΛΕΠΟΙ ΔΕ ΜΙΝ ΑΝΔΡΕΣ ΕΧΟΥΣΙΝ.
 A.D. CIOCCCXVII. 'Ομήρου 'Οδυσσεΐα.

The following translation is said to have been made by the third Lord Holland:—

¹ See plate on page 112.

² Book I. l. 196.

“He is not dead, he breathes the air
In lands beyond the deep,
Some distant sea-girt island where
Harsh men the hero keep.”

We now pass again under the first arcade, and, walking through the so-named Ball-room which joins the Conservatory, we descend amidst a square of orange-trees into what used to be called the Moats, situated at the end of the Kitchen-garden, where formerly stood an old Manor House, pulled down at the beginning of the present century. There is a bloody scene to recall on this ground : the duel between Captain Best and Lord Camelford. The fact is well known, so were the circumstances connected with it ; but as in England duels belong to the past, and, so to speak, archæological interest now attaches to them, and being on the spot, we feel called upon to insert a few details from the contemporary account of this duel in the “Annual Register.” This is based principally upon the Rev. William Cockburne’s “Authentic Account,”¹ a temperate and wise little pamphlet of sixteen pages, to which we have referred, and according to which it appears that regular information had been lodged in Marlborough Street, with a view to stopping the intended duel ; but that the officers were placed at Lord Camelford’s door too late. To quote now from the “Annual Register :”—

“ . . . This very high-spirited young nobleman, we are sorry to state, fell a victim to his own impetuosity, by a fatal shot, in one of those rencontres which the modern system of manners seems unfortunately to encourage ; . . . Lord Camelford was not only inclined to the more enlightened pursuits of literature, but his chymical researches, and his talents as a seaman, were worthy of the highest admiration. ‘Before the fatal meeting, I have been told’ (says the rev. William Cockburne . . .), ‘that several overtures were made to Lord Camelford to produce a reconciliation, but they were rejected with some obduracy.’ The fact was, his lordship had an idea that his

¹ Printed for J. Hatchard, 1804.

antagonist (capt. Best) was the best shot in England, and he was therefore extremely fearful lest his reputation should suffer, if he made any concession, however slight, to such a person. This was the probable cause of the violent language which he is reported to have used, and the principal cause of the lamented meeting. After he fell, he is said to have expressed on the spot, what he afterwards strongly expressed to me, that he forgave his antagonist; and to the man who was called by his second to his support, he repeated several times that he was himself the sole aggressor. A messenger came to me about 8 o'clock in the morning of the 7th, to inform me of the sad issue of the contest, and of the spot where his lordship was left. . . . I hastened towards the place, and found his lordship already carried into Little Holland-house by the generous man who owns it [Mr. Ottie]. Mr. Knight the surgeon, and Captain Barry, his lordship's most intimate friend, were by his lordship's bed-side, and Mr. Home arriving in a few minutes, we cut off his cloaths; the wound was examined by the surgeons, and immediately pronounced to be mortal. His lordship continued in agonies of pain during the first day; towards the evening it pleased God to moderate his torture; . . . He lingered, free from acute pain, till the evening of Saturday the 10th, when, about half-past eight, he expired, without a pang. . . . Before Lord Camelford left his lodgings on Tuesday night, the 6th inst., . . . he inserted the following paper in his will . . . 'There are many other matters which, at another time, I might be inclined to mention; but I will say nothing more at present than that, in the present contest, I am fully and entirely the aggressor, as well in the spirit as the letter of the word; should I therefore lose my life in a contest of my own seeking, I most solemnly forbid any of my friends or relations, let them be of whatsoever description they may, from instituting any vexatious proceedings against my antagonist; and should, notwithstanding the above declaration on my part, the law of the land be put in force against him, I desire that this part of my will may be made known to the

'king, in order that his royal heart may be moved to extend his 'mercy towards him.' . . .

"The day previous to his death, his lordship wrote, with his own hand, a codicil to his will ; in which, in the most particular manner, he described the place where he wished his body to be buried. . . . He prefaces his wish by stating, that persons in general have a strong attachment to the country which gave them birth, and on their death-bed usually desire their remains may be conveyed to their native land, however great the distance, to be interred. . . . 'I wish my body (says he) to be removed as soon as may be convenient to a country far distant ! —to a spot not near the haunts of men ; but where the surrounding scenery may smile upon my remains.' It is situated on the borders of the Lake of St. Lampierre, in the canton of Berne ; and three trees stand in the particular spot. The centre tree he desires may be taken up, and his body being there deposited, immediately replaced. 'Let no monument or stone be placed over my grave.' At the foot of this tree, his lordship adds, he formerly passed many solitary hours, contemplating the mutability of human affairs. As a compensation to the proprietors of the spot described, he has left 1,000*l*. In another part of his will he desires his relations will not go into mourning for him."¹

And this very spot a few years ago was the scene of merry parties, where the Duc and Duchesse d'Aumale used to fish with the late Lord Holland. Little at the time did we think that the exiled Princess would die comparatively early after the heartbreaking loss of one son, and be followed so soon by another, leaving her husband to mourn, within the short interval of three years, over the grave of two cherished sons and of a devoted wife. Little either at the time did we think that the host who entertained them would also have left the earth, and that, standing now on the ground, all remaining to us of those days gone by would be a mere echo from the grave.

A pretty little house has been erected over the scene of the Moats, and amid artificial rocks, and real flowers, and graceful

¹ Annual Register, March 10, 1804.

bridges, those alone who remember can sigh on looking at so gay a spot.

Let us now go back, past the gardener's lodge, past the Kitchen-garden, and, turning to the left, enter the "green lane," the subject of our opposite plate. It used to be called "Nightingale Lane," before Philomela was forced to desert it for quieter nooks. And yet it is here more than ever difficult to imagine that we are almost in London. The green lane is a long avenue, like an immense gallery arched with trees and carpeted with grass, the distant light at the end softening down into that misty blue so peculiar to dear England. Here all we have belongs to the country—nay, more—to a pretty country. To our left are a few fields which used to present annually a scene of North British feats, and of European interest. Waagen, in his "Treasures of Art," mentioning that he had dined at Holland House, says in allusion to the grounds: ". . . Highland games were going on before a numerous and fashionable company. I had thus," he adds, "the opportunity of witnessing the immense power and skill of these mountaineers, as they performed their feats of strength to the shrill cry of the bagpipe."¹

We have, too, a ghost story to tell; and as we saunter along, it may not chime in badly with the dreamy atmosphere around us. But we will avoid the possible charge of concocting a ghost story, by relating the event *verbatim* from "Aubrey's Miscellanies:"—

"The Beautiful Lady *Diana Rich*, Daughter to the Earl of *Holland*, as she was walking in her Father's Garden at *Kensington*, to take the fresh Air before Dinner, about Eleven a Clock, being then very well, met with her own Apparition, Habit, and every thing, as in a Looking-glass. About a Month after, she died of the Small-pox. And 'tis said, that her Sister, the Lady *Isabella (Thinne)*, saw the like of her self also before she died. This Account I had from a Person of Honour."²

A third sister, Mary, was married to the first Earl of Breadalbane, and it has been recorded that she also, not long after her

¹ Waagen: *Treasures of Art in Great Britain*. London, 1854. Vol. ii. p. 340.

² Aubrey's *Miscellanies*. London, 1696.



THE GREEN LANE.

marriage, had some such warning of her approaching dissolution.

And so the old tradition has remained—and who would wish to remove it? Belonging to past times, it should be respected. But whether we respect tradition or not, it is as a received fact, that whenever the mistress of Holland House meets herself, Death is hovering about her.

We do not know of any more recent ghost story as happening in the Green Lane; we do not, however, doubt that if those trees could speak, they would reveal many things which have been whispered under them: many a vow given—perhaps to be broken—many a question put, on the answer to which depended at least immense momentary happiness; and seemed to depend, if not really depended, the happiness of whole lives. Nor do we doubt that if we knew all the stories of the Green Lane, if we could see all the visions it has witnessed float past us, we would learn a moral from each little romance, and find it difficult to quit the spot without many a serious thought, many an inquiring return upon our own hearts. For, contrary to the usual rendering of an oft-used proverb, should not charity begin at our neighbour's, and improvement at home? And, after all, the work of self-improvement ought to be easy as well as profitable, inasmuch as vicinity enables us to command an advantage over our own premises which we cannot reckon upon with respect to our neighbour's! But, with many apologies for this digression, we will now leave our questionings and reasonings, together with the ghost story, and resume our walk.

Turning abruptly to the right, passing by majestic trees, and taking a path which runs parallel with the north side of the House, but at some distance from it, we enter the alley Louis Philippe, which brings us back close to Inigo Jones's piers. This alley derives its name from the fact of the exiled king having spent a quiet hour under the shelter of its trees during a visit he paid Holland House in 1848.

At the end of the alley Louis Philippe, we find ourselves again on the walk which we have already traversed on our way to the

Dutch Garden. At the beginning of this path, and looking down it, is a cast of the statue of Charles James Fox in Bloomsbury Square. It was a present from the original artist, Westmacott, and has the following inscription :—

CAR JAC FOX

CUI PLURIMÆ CONSENTIUNT GENTES
POPULI PRIMARIUM FUISSE VIRUM

(Charles James Fox, whom all nations unite in esteeming to have been the chief man of the people.)



Part of the North Side of House.

Now we may bid farewell to the Grounds, and, descending the steps which we ascended, by the piers, return to the entrance-sweep before the hall door.

There is one out-door feature which we should notice before entering: the Holland House gun-fire at 11 P.M., known like the town clock in Kensington.

There are at least two versions of its origin. One to the effect that it was a custom brought from Spain by the third Lord Holland. According to another, it would appear to have been instituted by a Lord Holland whose watchman, having forgotten to load his gun, had been murdered, and who was anxious that ruffians should for the future be warned, and he himself satisfied that his servant was properly armed. These two versions of the past may be reconciled with each other, and then lost sight of in the present. For we believe that the gun-fire, apart from its security, is cherished by the inhabitants of Kensington. Did not its temporary suspension occasion a request for its recommencement? Was it not said that by it one lady went to bed, and one gentleman set his watch? And may we not hope that, even if thieves were exterminated from the earth and policemen reigned in their stead, the Holland House gun-fire would still be received less as a superfluous noise than as a familiar friendly sound?

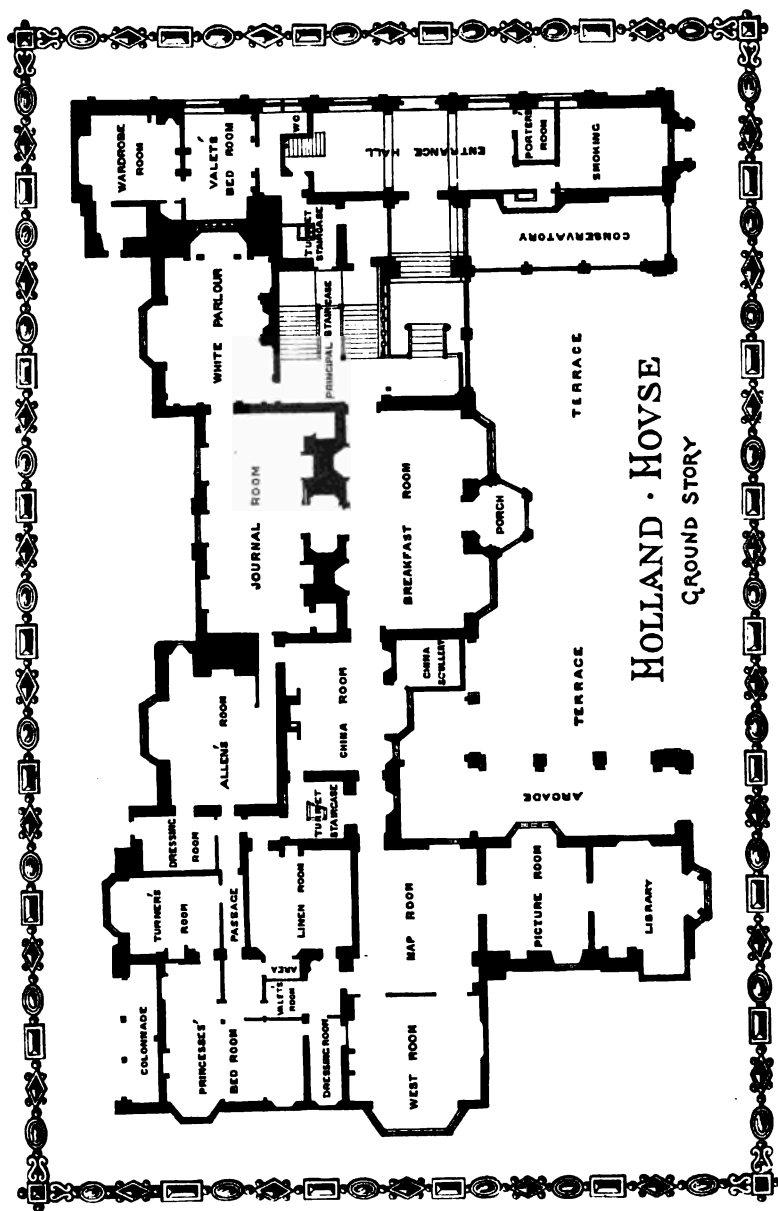




CHAPTER VI.

PLAN OF THE GROUND-FLOOR.

THE finest embroidery ever produced would not hold together but for the material on which it is worked, and those who despise the material had better make up their minds to dispense with the embroidery. Such a sentiment may serve as our apology for giving a rough plan of the ground-floor and first-floor respectively before attempting the description of the ground-floor and first-floor rooms; and we hope that the dry particulars thus evoked will be compensated for by a knowledge of the House itself. We do not propose inflicting upon our readers a plan of the basement or of the attics. The most attractive part about the attics is the view they offer. And as for the basement, it promised an interesting conclusion, and failed. It has an oldish arch, which we had hoped might prove a genuinely old one, and a Servants' Hall which had about it the appearance of a refectory. But wisdom and learning came to be consulted, and, alas! they found stigmatized by an Elizabethan stamp what we had fondly thought might go back



unto the very Normans! Therefore, dismissing vain hopes for plain facts, let us now proceed to

THE PLAN OF THE GROUND-FLOOR.

The **ENTRANCE HALL** is fifteen feet long by forty wide. To our left, on entering, is the **SMOKING ROOM**, approached by a Lobby, from which a winding staircase forms one of the many communications with the **Entresol** above the **Entrance Hall**. On the right of the **Entrance Hall**, a flight of six steps leads to some servants' rooms. These steps are on the site of those which formerly led to the Chapel. The iron gates through which it was entered, now, denuded of their leaden ornaments, perform the more humble part of guarding the entrance from the **Front Terrace** and **Garden** to the **West Courtyard** and **Arcades**.

Opposite the Hall door, two flights of steps and two landings take us through the **INNER HALL** to a landing on the right, whence rises the **Great Staircase**.

From this last landing, a door on our left leads into the old **Entrance Hall**, now called the **BREAKFAST ROOM**.

The **BREAKFAST ROOM** is twenty feet wide by forty feet long. A porch on the south leads out on to the two **Terraces** already mentioned in the description of the exterior.¹

On the north side of the **Breakfast Room**, an archway, corresponding with that of the **Porch**, leads through an alcove into the **JOURNAL ROOM**.

A door, opposite that communicating with the Hall, takes us from the **Breakfast Room** into an inner room called the **CHINA ROOM**, from which a few steps and a Lobby lead up into the **WEST ROOMS**, while at the right of the Lobby is the **WEST TURRET STAIRCASE**.

The **WEST ROOMS** are four in number. The first serves, in railway parlance, as a sort of junction, from which the other three branch out, and is called the **MAP ROOM**.

¹ Chap. v. p. 108.

From the south of the MAP ROOM are entered successively the second and third WEST ROOMS, called the PICTURE ROOM and the PRINT ROOM.

The first three WEST ROOMS are under part of the Library ; and the third, or PRINT ROOM, is connected with the Library by a staircase.

The fourth West Room, called simply the WEST ROOM, is the last on the West side of the House. It is entered from the West of the Map Room, and from it are steps going down into the DUTCH GARDEN.

With the fourth West Room the plan of the Ground-Floor on one side terminates, and, returning into the MAP ROOM, we come to a concealed door, leading us through the three "PRINCESSES' ROOMS," generally given to visitors.

At the end of these rooms is "ALLEN'S ROOM," from which a few steps and a short passage bring us down once more into the JOURNAL ROOM ; whence we pass into the WHITE PARLOUR ; a door to the right of which leads back to the landing.

A recess at the East end of the White Parlour, opposite the door communicating with the Journal Room, is especially indicated by an ornamental arch. It was formerly a large bay-window, looking into the Chapel beyond, above the floor of which it was raised some steps. In this recess, the family were enabled to join in the services of their Church without joining the congregation in the Chapel, as the occupants of the Royal Closet can, to this day, do at Windsor.

The Chapel itself, which was destroyed by fire more than a century ago, used to be approached (as we have already said) by a flight of steps at the right-hand side of the present Entrance Hall, and entered by iron gates. Vestiges of it are still visible breaking out in this part of the house, amongst and near some of the servants' rooms, and holding their own, indifferent to the secular pursuits carried on around them. In the Valet's Room are two columns, two pilasters, and a rich frieze, which would appear to have been at the entrance of the Chapel. In the Wardrobe Room, and in the Lady's-maid's

Room above (the two stories were originally only one), there still exists through the whole thickness of the wall an ancient arch, visible even outside from the garden, though partly cut away in forming the *entresol*. An old arch also exists close to this other on the West side; it probably formed part of a side chapel or sacristy.

But though the vestiges are unmistakable, they are few, and can be briefly enumerated: Two columns, two pilasters, and a frieze; and two arches; all in their old quarters. A pair of iron gates, removed into the vicinity of the stables; and some stained glass, also removed, which we shall find on the first floor.¹

¹ In the LIBRARY PASSAGE. See p. 279.



Florentine Knocker at Holland House.



CHAPTER VII.

ENTRANCE HALL, INNER HALL, SMOKING ROOM, AND STAIRCASE.

THE very first step into Holland House offers a combination of artistic beauty with practical comfort; and if the *CAVE CANEM* at the entrance challenges for a moment our onward progress, it gives us an opportunity of looking around.

THE *ENTRANCE HALL*, contrary to the stereotyped entrance hall of a modern London house, is, as we have seen, much more wide than long. It is bordered and decorated with Italian tiles, and peopled by eight busts which represent a variety in the realms both of chronology and of character.

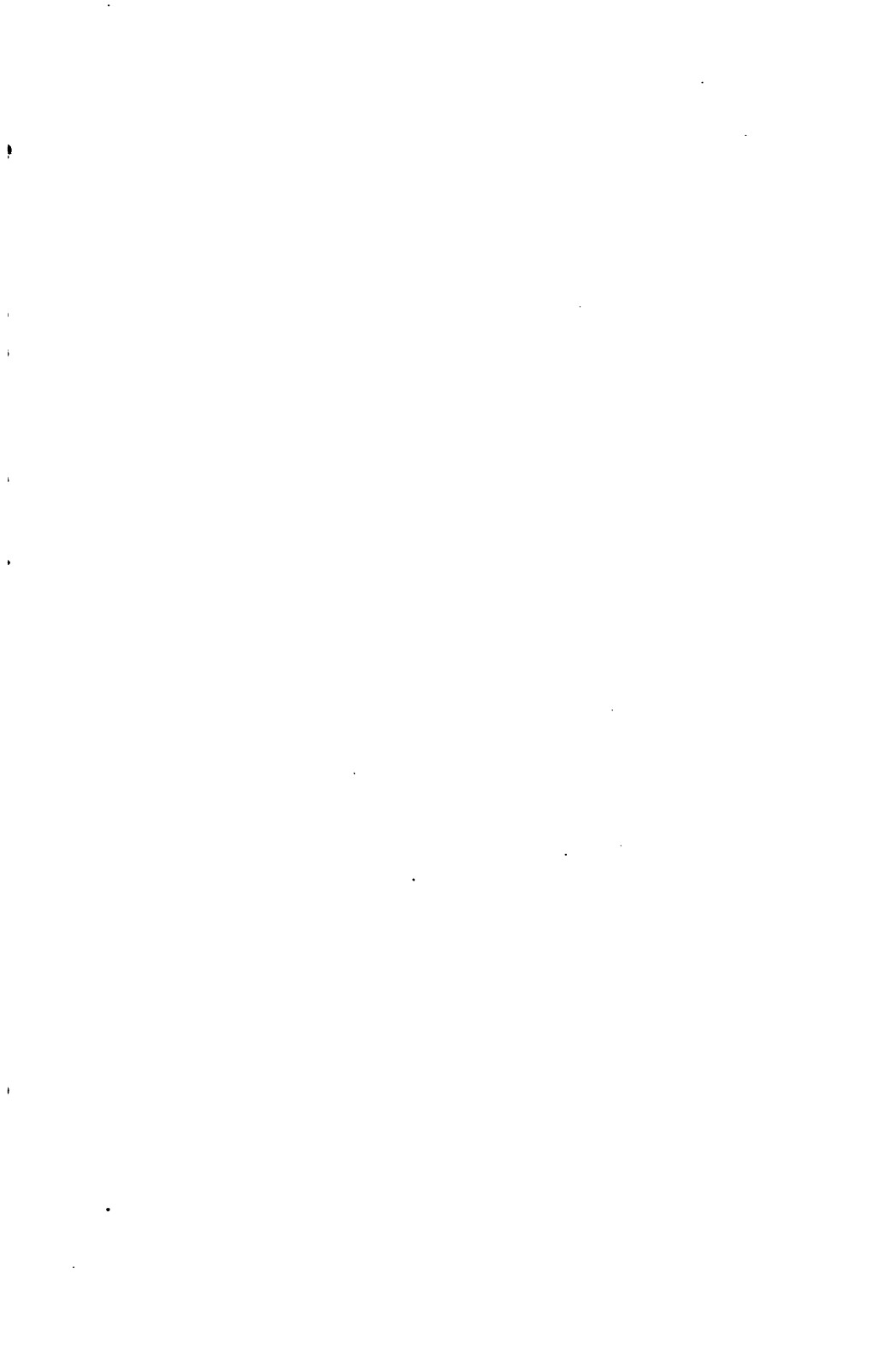
We shall for once try to avoid compromising our knowledge of history and our discernment in art by enumerating these busts simply as they are placed. Beginning at the right-hand side of the Hall door, we have:—

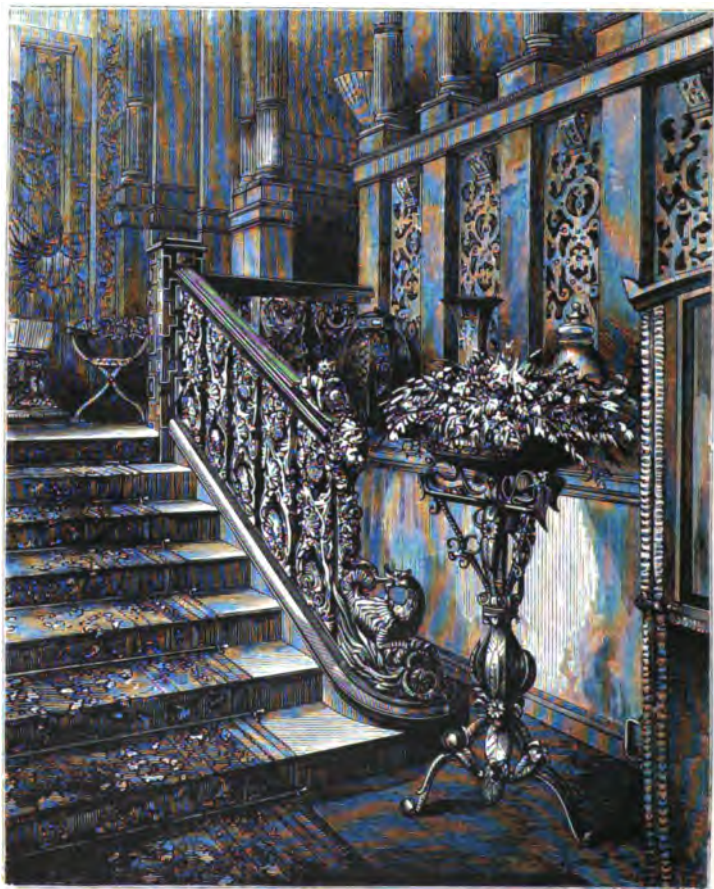
Francis, Duke of Bedford, by Nollekens (1801), with the following lines:—

*“Cui pudor, et justitiæ soror
Incorrupta Fides, nudaque Veritas,
Quando ullum invenient parem?”*

The Duke of Cumberland, by Michael Rysbræck (1754).

Charles James Fox, by Nollekens (1807).





OLD FONT BY THE STAIRCASE IN THE INNER HALL.

Nollekens is thought by his biographer, John Thomas Smith, to have trusted more to the eyes, nose, and mouth for a likeness, than to the bones of the head. And in support of this, he points out that in the two busts Nollekens did of Mr. Fox, the foreheads are low and rugged, whilst the forehead of the mask is even, high and prominent, full of dignified grandeur, more so perhaps, with the exception of Lord Bacon, than that of any other statesman of equal celebrity.¹ However this may be, we may congratulate ourselves that the features of Charles James Fox will have been transmitted to posterity by more than one sculptor and painter.

The Duke of York, by Prosperi, with the inscription :

ΑΥΓΟΥΣΤΟΣ ΦΕΔΡΙΚΟΣ ΒΑΣΙΛΕΥΣ ΥΙΟΣ.

Napoleon.

Henri Quatre.

Henry Richard, third Lord Holland, by Nollekens (1799).

The Right Honourable John Hookham Frere, by Chantrey (1817).

But we shall just step out of the Hall for a minute, to notice the SMOKING ROOM. It is not, as may be supposed, fitted up with low divans and long meerschaums. An appropriate subject frescoed on the ceiling is, apparently, the only feature it possesses at all appropriate with its name. The SMOKING ROOM is now a receptacle for MSS. and certain presses locked, and drawers secured, which are strongholds for many documents. Some of these are, doubtless, of no value except to the owners, and will most pleasantly fulfil their destiny by never showing their dry dusty details beyond their present quarters. Some have been of great use to us in the compilation of the present work, and will appear occasionally in black and white as we proceed. Some are autographic, literary, and historical treasures, which deserve a work to themselves. May our words concerning these last one day be proved !

¹ Nollekens and his Times, by John Thomas Smith. London, 1828. Vol. ii. ch. xvi.

Meanwhile, three relics of C. J. Fox which have found their way into the room and taken up their abode on the wall may be mentioned:—

His walking-stick,¹ which need only be admired for his sake!

A case of fire-arms, consisting of a fowling-piece and a brace of pistols, ornamented with silver, platina, and gold, and with agates for flints. Presented by Catherine of Russia to C. J. Fox. [Date 1785.]

A Sword of Prudence,² which is prudently blunt. This appears to have been presented to the Rt. Hon. C^s. J^s. Fox, with the warmest respect, by a Briton and a lover of his country, and bears the following distich:—

“Consider well—weigh Strictly Right, & Wrong,
Resolve not quick—but once Resolv'd be Strong.”

With which good advice, we return into the Entrance Hall.

Opposite to the Hall door, the INNER HALL presents a pretty vista fitted into the wooden frame of a door by which the two Halls are separated. The frame, contrasted with what it seems to inclose, looks solid and severe, and sobers, without saddening, the general effect. A painted arch divides the Inner Hall into two compartments, while a background of tapestry, frescoed ceilings, a gaily carpeted floor, china vases and flowers, form a picture equally pleasant in summer and winter.

The ceiling of the first compartment is vaulted and painted with Cupids, which, from their exalted position, have some claim to be angels. The ceiling of the second compartment is flat, and represents an Italian scene. Both are painted by Watts. To our left, as we ascend the steps, the Inner Hall is almost entirely composed of windows, which in bygone times used to be doors, and which, in the present day, obstruct and idealize the view through ground and coloured glass.

The woodcut on page 138 gives an idea of the landing with its carved balustrade; an old sedan-chair, brilliant in

See tail-piece to this chapter.

² Ibid.





GREAT STAIRCASE, AS SEEN FROM THE INNER HALL.

recent restoration; and less brilliant, but certainly not less interesting, an old bronze font for holy water, supported by a comparatively modern bronze tripod. From a description on a little *plaque* affixed, this font appears to have been cast in the year 1484 by Maestro Michele Garelli. Around it, interspersed by odd old scriptural and armorial devices, is written in Gothic letters an abbreviated rendering of the well-known passage in the fiftieth Psalm (9th verse): "Asperges me hysopo, et mundabor; lavabis me, et super nivem dealbabor." Michele Garelli, it will be understood, was the founder or caster, not the original designer, of the work. Nor was he, as one might think, an Italian, but a Fleming, whose real name, Cassel, was italianized into Garelli. He was of very great reputation; and worked, according to Zani, about the year 1492.

Standing at the foot of the stairs in the Inner Hall, with our back to the windows, we see through the pillars of an oaken screen, the quaintest view in the house: one of which, though it derives much of its quaintness from its colouring, is still, we venture to think, executed with surprising faithfulness in the annexed plate:—neither ceiling nor floor entirely visible, a background of bronzed and many-coloured Cordova leather—subdued, yet glittering—with designs of birds, arabesques, and flowers. The staircase is furnished with an oaken bulustrade which forms an elbow on the first-floor landing before we lose sight of it; while an ecclesiastical-looking chandelier, hanging on the left, and a looking-glass so placed that it seems like an extension of the staircase rather than what it is, figure effectively in the general mysteriousness.

It is perhaps to be regretted that the position of this unique view, although very prominent, should be such as to make it often overlooked. For often overlooked it must be. Who, as a rule, just after entering a house, or just before quitting it, is likely to stop on a staircase in the hall and turn sideways? And yet we have some hope that our hint may not be without effect upon future visitors to Holland House.

Leaving this view, and proceeding up the second flight of stairs in the Inner Hall, we pass before the old Tournay tapestry which represents Isaac blessing Jacob—a warning to elder sons—and turning to the left, enter the Breakfast Room.





CHAPTER VIII.

THE BREAKFAST ROOM.

THIS room was converted from the Entrance Hall into the BREAKFAST ROOM by the late Lord Holland, and its porch, between two large bay-windows, leading south out on to the centre terrace, once a portico for sedan-chairs, remains as a vestige of old times. The present arrangement of the porch, however, is modern, as are the mosaics with which it is ornamented, and in which are worked the two mottoes of the family: "*Vitam impendere vero*," and "*Faire sans dire*."

From the porch we return into the room itself. The walls are hung with old Genoese silk and velvet brocade, and panelled with four Arazzi, which represent severally: Bacchus and the Bacchantes, Apollo with the Muses, Vulcan and Venus, and Vulcan presenting Jupiter with the thunderbolts. These Arazzi are interesting as being after the designs of François Boucher, that French artist of the eighteenth century who, from the gaiety of his subjects, was called the Anacreon of painters. Two of the Arazzi are above the two chimney-pieces, and on either side of them is a magnificent strip of silk and gold embroidery on crimson velvet.

We believe there is some peculiar interest attached to these strips of embroidery; but the researches which have been kindly made for us upon the subject, as well as those which we have made for ourselves, have proved fruitless.

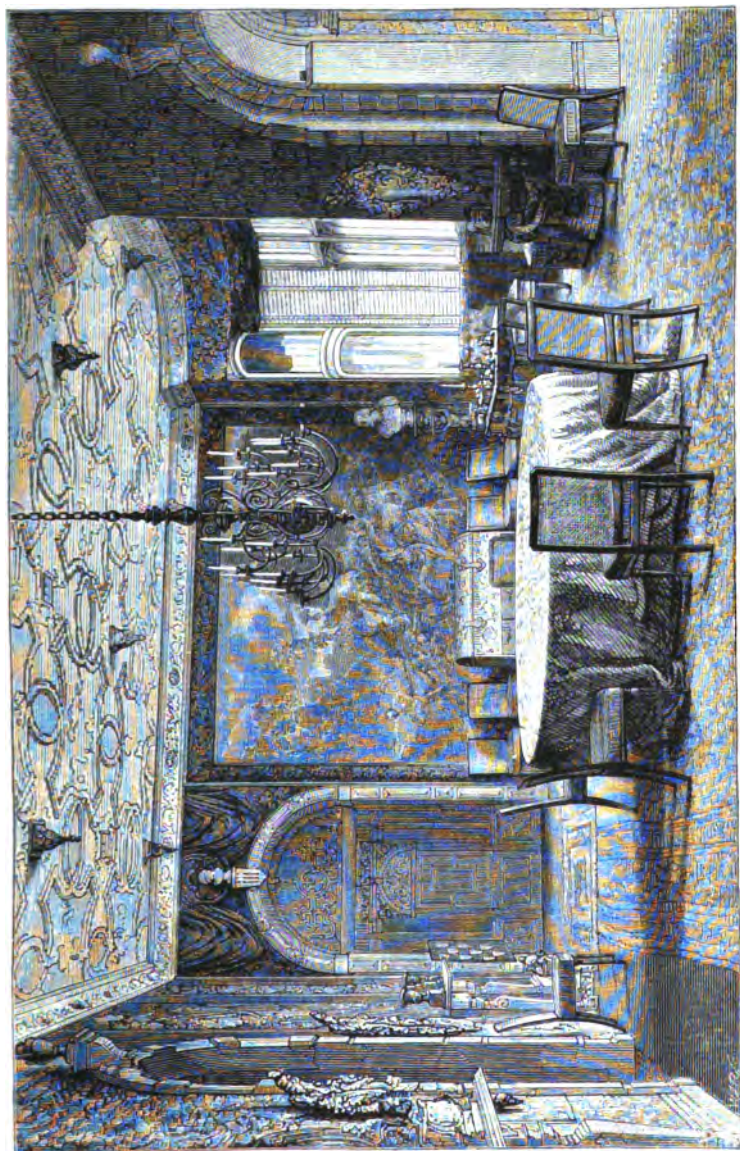
The doorways, four in number, are arched and hung with silk, the folds of which are gracefully held together by a fine bit of tapestry, performing the part of a brooch. The doorways, one on each side of the room—each being opposite that in the wall facing it—when open, give us from the Breakfast Room, so to speak, double telescopic views; and the two bay windows, the sides of which are fitted with looking-glasses, multiply and complicate the views in a fanciful and bewildering manner. We see to our left, as we enter, the front terrace and the field beyond it; to our right, through a small lobby and the Journal Room, the lawn. In front of us, but rather far off (through several rooms), at the end of the west side, the Dutch Garden; and, turning round, at the other end we have the oak staircase under a different aspect from that which we had of it in the Entrance Hall, but still quaint and perhaps rather stern, forming a dark background to the bright Breakfast Room. For, as may be seen by our illustration, the Breakfast Room, although it wears an ancient look, is not sombre; on the contrary, tapestries, Sèvres china, and Venetian looking-glasses in gilt frames, tend to give it a gay, if not a brilliant, appearance; while such relics as a writing-book with Napoleonic arms, and a banner screen which has been the recipient of various heraldic contributions, are less dingy than historical.

Nor should we here omit to mention a bust of Charles James Fox, by Nollekens (1793), some fourteen years earlier than the bust we have noticed in the Entrance Hall by the same artist. Four lines by R. Fitzpatrick, perpetuated on the marble, add interest to the work, while they pay a tribute to him whom it represents:—

A Patriot's even course he steer'd,
'Midst Faction's wildest Storms unmov'd,
By all who mark'd his Mind, rever'd,
By all who knew his Heart, belov'd.

The ceiling of the Breakfast Room is panelled and ornamented with white and gilded pendants. The cornice is painted in the same style, and from the Earl's coronet on it,¹ alternating with

¹ See head-piece to this chapter.



BREAKFAST ROOM (EAST END).

an "H," testifies to its period—that of an Earl of Holland. The device, now so well known in Holland House—that of the "H" entwined in a Baron's coronet—is of later introduction and a sign of Fox residence.

And standing here, as further on we shall stand in some other parts of the house, amidst modern improvements which, being in the character of past times, tend rather to preserve those times in our memories than to make us forget them, it would be impossible for us here, as in some other parts of the house, not to draw a mental parallel. "Once upon a time" sedan-chairs and powder played their parts in the scene; nowadays they may find some species of successors in Hansoms and chignons. And from the difference in conveyances and dress, how far and how easily that perpetual-motion locomotive, the train of our thoughts, will carry us on! Indeed it would easily carry us too far. For, before we knew where we found ourselves, it would carry us out of our present province. Let us close the chapter with one remark. However punctilious some of us may be upon the subject of modern fashions and of modern usages, if we think of the gay assemblies that met at Holland House on many a summer's day, we will not quarrel with the present or sigh for what people, shocked by recent inventions rather than benefited by late discoveries, are wont to call "the good old times."





CHAPTER IX.

THE CHINA ROOM.

THE CHINA ROOM is a contrast to the Breakfast Room, and the two rooms together tend to prove that attractions in equal degree may exist with advantages of different kinds.

The Breakfast Room, forty feet long by twenty feet wide, is large enough for a banquet; and the China Room, twenty-two feet long by twenty-one feet wide, is snug enough for a sociable dinner. The Breakfast Room, with its bay-windows and porch projecting into the sunny south, must see something of the sun even on most winter days; and the China Room, receding from between the centre tower and western cloisters, is shaded even in the hottest summer.

It has a grave-looking old chimney-piece and a solemn-looking Venetian chandelier; and it is fitted up with glass cases which are furnished with some beautiful china. The general effect of the room may be perhaps something like that of an old curiosity shop—but of an old curiosity shop in Utopia, tidy, habitable, comfortable. The walls are hung with Cordova leather, and the floor has a soft carpet, and the collection of

china is so disposed that it can easily be taken out for use, and, when not used, be useful for ornament.

We were thinking of making the China Room Chapter rather learned with a disquisition upon china in general, *prologuing* our account of this china in particular. But we have thought better of the plan, and spared ourselves from accumulating details which, without thoroughly instructing the uninitiated, might have thoroughly dissatisfied the connoisseur. With the above explanation, rather than apology, we submit an unadorned list of the principal china in the China Room :—

A large dinner and dessert service of Sèvres, which belonged to the Earl of Upper Ossory.

A small dessert service of very fine old Sèvres, which belonged to the Countess of Coventry, remarkable for its beauty; it is painted in medallions, with flowers and Cupids round the border, and the letters "L.C." in flowers, surmounted by a coronet, also in flowers, in the centre.

A fine old apple-green Sèvres dessert service, painted with bouquets of flowers.

A large dinner, dessert, and coffee service of Cabbage-leaf Sèvres.

Two services of fine old Dresden china, for dinner and dessert.

A beautiful dessert service of old open-work Berlin china.

Two magnificent Chelsea vases decorated with birds and fruit.

And a small dessert service of old Chelsea, presented by the Chelsea Company to Dr. Johnson, who used to work during his leisure hours at the Chelsea factory. If, from his present abode, the usually plain-spoken old Doctor can see what has become of the testimonial, perhaps he is inclined to say, as he did to Mrs. Montague when she showed him some plates which had once belonged to Queen Elizabeth, "that they had no reason to be ashamed of their present possessor, who was so little inferior to the first."¹

¹ Madame Piozzi's Anecdotes of Dr. Johnson. London, 1786.

In the China Room, as may be expected, there is more than the china to admire. But if we were to linger over every object of beauty in Holland House, our work would run the risk of assuming encyclopædic proportions, unaccompanied, alas! by encyclopædic lore!

The CHINA SCULLERY is attached to the China Room, and contains three breakfast services of Dresden, and a Dresden dinner service in common use, besides a service of beautiful Dresden, painted in medallions with figures, bought at Stowe.





CHAPTER X.

FIRST WEST ROOM, OR MAP ROOM.

THE FIRST WEST ROOM, called the MAP ROOM, from the fact that nearly all the maps and atlases in the house are arranged there, teems with books and portraits. It has a crimson and gold paper, and the ceiling is white, panelled with gilt, and decorated with pendants.

The door by which we entered from the China Room is like two of those in the Breakfast Room : the doorway arched : while the door itself, which is a sliding one, may be said to illustrate Hamlet's play within a play by a door within a door. Those who know Holland House will perhaps alone be able to understand this arrangement. But the doors especially to be noticed in this room are carved and gilt (Venetian), with plate-glass, opening into the second and fourth West Rooms.

The MAP ROOM has an antique appearance. But the present disposition of all the West Rooms is really modern and due to the late Lord Holland, who, from housekeeper's rooms and

offices, converted the first three into what they are, and extended the fourth upon what used to be a terrace.

A characteristic difference between the mere man of money and the man of taste is, that in the "improvements" of the one, the old features are recklessly destroyed, whilst in the improvements of the other they are studiously preserved. The one heaps up gilding and modern hideosities, after the fashion of the foolish woman who dyes her hair and tries to hide her wrinkles; the other is like the wiser woman, who looks upon her grey hairs as an honourable frame for advancing years, and adapts the shrine to the relics.

From the imitation of the past in the arrangement of the first West Room, we turn to actual traces of bygone days in some of the portraits which hang on the walls and artistically crown the bookcases.

It is curious to mark how, without any apparent labour to bring the right people together, at the best a difficult task, some of the portraits here are happily placed: Charles II., between Nell Gwynn and the Duchess of Portsmouth, facing the author of the "*Annus Mirabilis*,"—an appropriate position. For though

". . . Dryden taught to join
The varying verse, the full resounding line,
The long majestic march, and energy divine,"¹

yet it must not be forgotten that he stooped to flatter his unworthy sovereign. But a close scrutiny of what seems most perfect is often clouded by disappointment, and few characters, however great, will bear the test of pre-Raphaelite painting.

Then we have the first and second dukes of Richmond: Anne and Sarah, Duchesses of Richmond; and the Duke of Leinster. With these we bid farewell to Charles and all that concerns him, and, passing a portrait of Sir Charles Bunbury, turn to one of Madame Lebrun, painted by herself. But she has not made such a pretty picture as she did on the same subject in the well-known portrait at the Uffizi in Florence.

¹ Pope, "*Imitations of Horace*," Book II. Epistle i.

We now notice the portrait of an artist of a different kind, the sculptor Canova, with his fine, expressive Italian face.¹

We close the list with some portraits by Watts, one of the greatest, if not *the* greatest, of contemporary English artists. Already when a boy he exhibited, and we are not sure that he was a quarter of a century old when, in 1843, he took one of the 300*l.* prizes for his cartoon of Caractacus.* His next successful entry into competition was his picture of Alfred inciting the Saxons to maritime enterprise. His entering on that occasion into competition is due to Lord Holland, who urged that, having once obtained a first prize, he should not shrink from a second encounter. The picture was painted in the Villa Careggi, Lord Holland's house; and its gaining the first prize was, we may easily imagine, a greater satisfaction to the far-seeing friend than to the young painter, who cared more for his art than for the glory it might bring him. We will not here talk of Watts's *St. George and the Dragon*, or attempt to give a list of his many famous works; they belong to the history of art; and his critical notices of the art of B. R. Haydon are public property. The privilege we claim is to say how he became especially connected with Holland House.

About the year 1843 he arrived in Florence with a letter of introduction to the late Lord Holland, then English Minister at the Court of the Grand Duke of Tuscany. Lord Holland, ever ready with kind and generous hospitality, invited the young artist to stay at the Legation. At first Mr. Watts only intended to spend a short time in Florence, but he remained on from day to day for nearly four years, in an increasing intimacy agreeable to all parties. To this intimacy we owe some of the best portraits and restorations at Holland House.

In the first West room may be mentioned portraits by him of Mr. Edward Cheney, Mr. Cotterell, and Panizzi. The two former were painted in Florence about the year 1843.

The latter, which hangs over the chimney-piece, was executed some eight or nine years later. It is one of Watts's finest, and is

¹ See head-piece to this chapter.

done very much in the style of Sir Joshua's Barette. Panizzi is busily engaged writing, perhaps putting the last penstroke to his Essay on the Romantic Poetry of the Italians, or to his editions of Bojardo or Ariosto, and does not seem to be *sitting for his portrait*. But a likeness is achieved, and may be considered not less happily placed here than on the walls of the British Museum. In Holland House, Panizzi has claims upon private affection so long as his friends live; in the British Museum, he has a lasting title to public gratitude as the original designer of the far-famed Reading Room, and as being almost the founder of the National Library.

The MAP ROOM, as was said at the beginning of this chapter, teems with books. Of course to give a catalogue of them all would be troublesome both to our readers and to ourselves. Nor is it necessary to say more at present than that there is in this room one bookcase especially devoted to valuable books and MSS., some of which will be noticed when we come to deal with the Library.





CHAPTER XI.

SECOND WEST ROOM, OR PICTURE ROOM.

WE come into this room from the Map Room by the glass doors in beautiful Venetian frames mentioned in our last chapter ; and we go out of it by similar doors, at the other end. A bay window to the left gives us partial views of the centre of the house and of the east wing, divided and massively framed by an arch of the west wing. Our friends who know Holland House will recognize the view on the next page, and will easily call to mind this picturesque old fragment of architecture, with its red brick and grey stone, and whimsical decorations ; while here and there Nature comes to the relief of Art with creepers and flowers. And those who have watched this view, as we have, by moonlight, those who have beheld the dark-blue background relieved by silver lights and varied by mysterious shadows, will, we hope, acknowledge the influence of such a scene upon the soul of the Poet and of the Christian.

In the year 1862, Lady Holland lent Holland House for a short time to the Queen of the French, Marie Amélie ; and it was in this room that the pious exile had mass daily celebrated. She could scarcely have chosen a more fitting spot from which to offer up

her prayers. For we hold beauty to be the source of inspiration, and inspiration the essence of prayer; while admiration of Nature may in itself become a prayer without words.

At our right is a chimney-piece in the Elizabethan style, with the old-fashioned fire-dogs for burning wood; and comfort is



East Wing by Moonlight, from Picture-room Window.

combined with taste in this room by old brocaded silk hangings, while Art is ably represented on the walls.

To Watts's brush we owe the following portraits :—

Himself, in armour, painted at the Casa Ferroni, then the English Legation in Florence.

Guizot.

Thiers.

Prince Jérôme Bonaparte.

The last three portraits were painted in Paris during the spring of 1856, and the subjects of them are as familiar to the writer of these pages as the portraits themselves; for they formed part of the late Lord Holland's Paris *salon*.

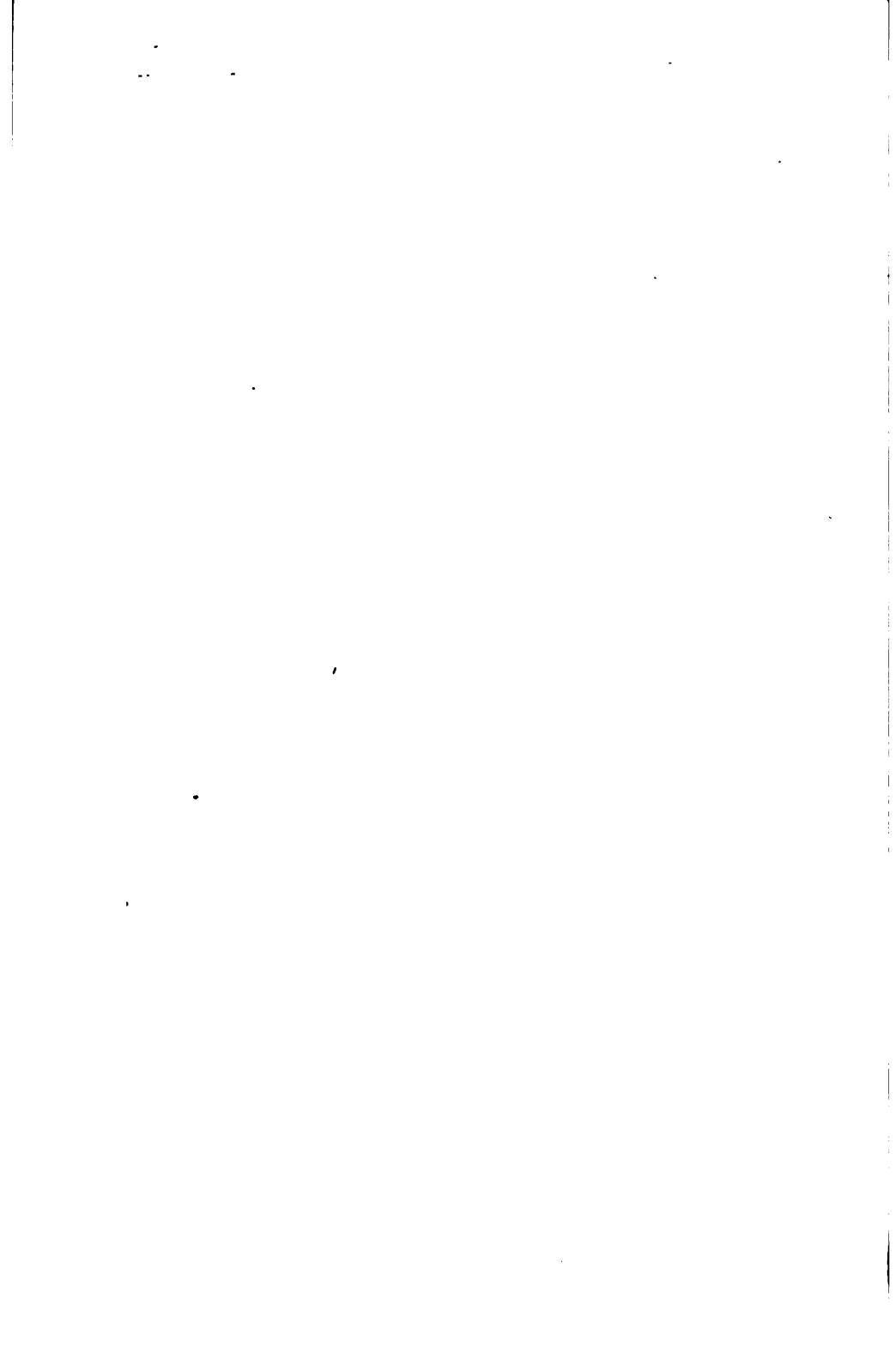
The *salon*, as an institution, is dying out everywhere. It is to be hoped, however, only to return to life as the Phoenix from its ashes. But in thus looking forward to the future a regret may still be given to the past; to the time when conversation was a cultivated art, not restricted to one or two clever men, but extending to whole societies; when these same clever men were not made to stand upon a social pedestal and declaim to a moderately interested audience, but when they mixed with others and yet retained their individuality; when grace was blended with wit, and dignity with refinement; when men talked of what was interesting to women who cared to listen; when nothing was rendered common by too much generality; when in short, there were elements for the formation of interesting circles; and when there were people who cared to form them. But the past need not be a matter of regret to everyone. It may be even a matter of thankfulness to her whose earliest memories are fixed amid all that is cleverest and pleasantest; who, when allowed to appear for a moment amongst the "grown-up people," would hear the last of a discussion between Thiers and Guizot, or the first of a lecture from M. de Villemain; or would be given sugar-plums and dolls by the brother of the great Napoleon, Jérôme Bonaparte. For all these met on neutral territory around the host who was capable of appreciating genius under its varied forms, and who was the centre of a charming society wherever he went.

But to recur to Watts's pictures in this room:—

Countess Walewska, painted at Florence about the year 1846-7.

The beautiful Countess Castiglione. This portrait was unfortunately never finished.

Mary Augusta, Lady Holland, taken in a Nice hat at Florence,





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Mary, Augusta, Lady Holland

in 1843. This picture, which forms the subject of the engraving opposite, is charmingly painted, and gives us the present hostess of Holland House, presiding, as it were, over one of its most sociable rooms, with a smile which lights up her face as much as a ray of sunshine lights up the picture.

Mary Fox—an old-fashioned picture of an old-fashioned looking little girl, with a fine Spanish pointer as big as herself, whose name must be mentioned, for auld lang syne, “Elia.” “Elia” was a faithful friend and a wise protector. Here he looks on his best behaviour. But he was as good as he looks, except on the sad day when he strayed from home never to return. The canvas of the original picture is 44 inches by 34. But we hope that, notwithstanding a great necessary reduction in size, the steel engraving does justice to Watts’s work of art.

Two portraits by Leslie come next on our list :

The well-known painting of Henry Richard, third Lord Holland ;¹ and that of his daughter, now Lady Lilford.

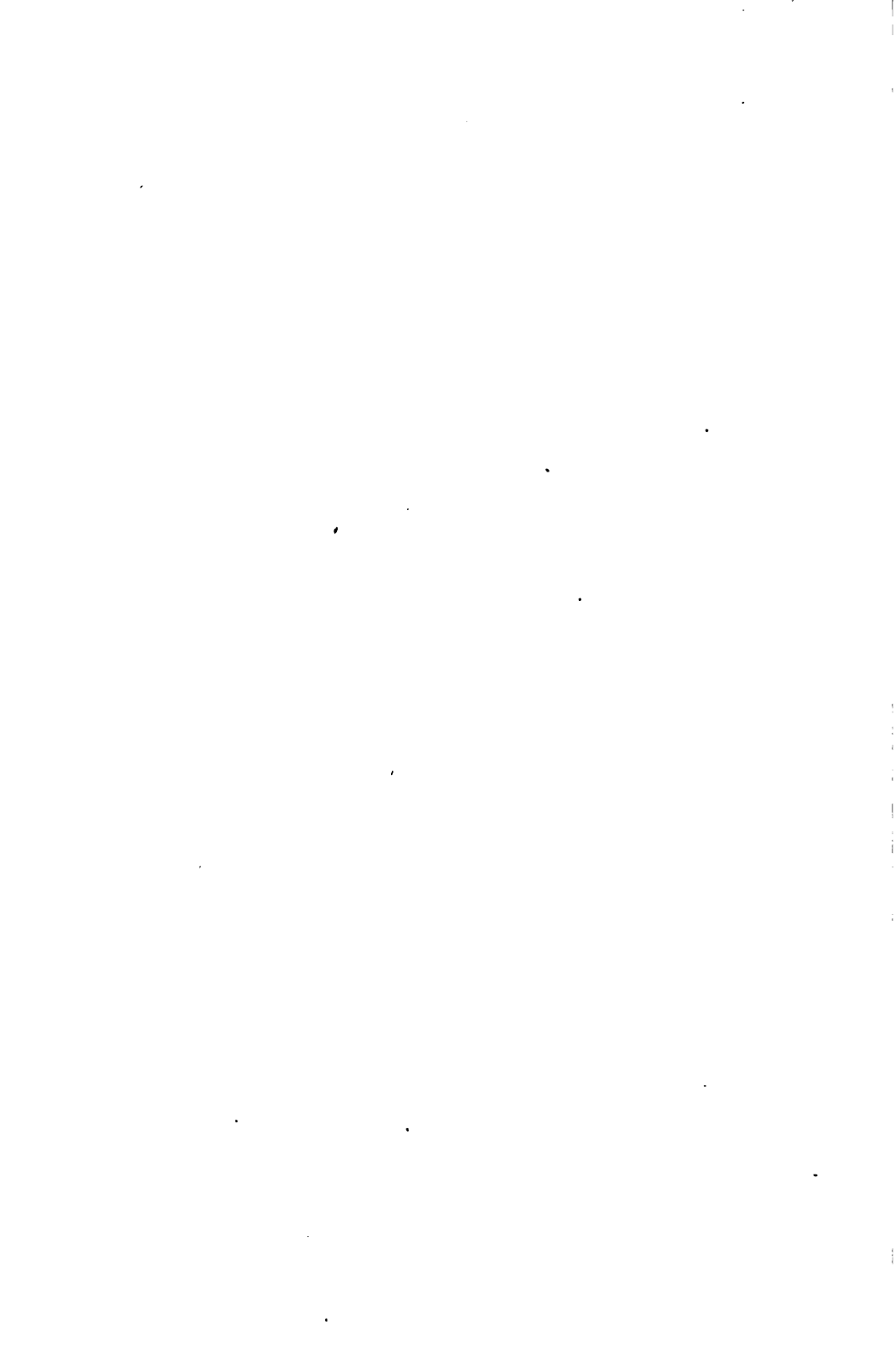
One extremely interesting relic in the PICTURE ROOM is hardly a work of art at all. We refer to a plaster statuette of the first Lord Brougham. He is here represented in an attitude of legal declamation, with upraised arm and out-stretched hand. The out-stretched hand makes us smile ; it reminds us of Lord Brougham’s responding to a toast in Edinburgh for “His Majesty’s Ministers” : “My fellow-citizens of Edinburgh, after having been four years a Minister, *these hands are clean*.” He had suited the action to the word by extending his hands—but not the adjective to the substantive. For, alas ! his hands happened to be remarkably dirty !²

But we crave pardon of the great man’s shade. If his attitude recalled to us the fact that he once made an untimely remark, it may also recall to us the fact that he was “the great Apostle of Education, the Emancipator of the Negro, the Restorer of abused Charities, the Reformer of the Law.” Above all, it recalls to us, what has been justly termed the turning point in

¹ See tail-piece to Chapter XIII.

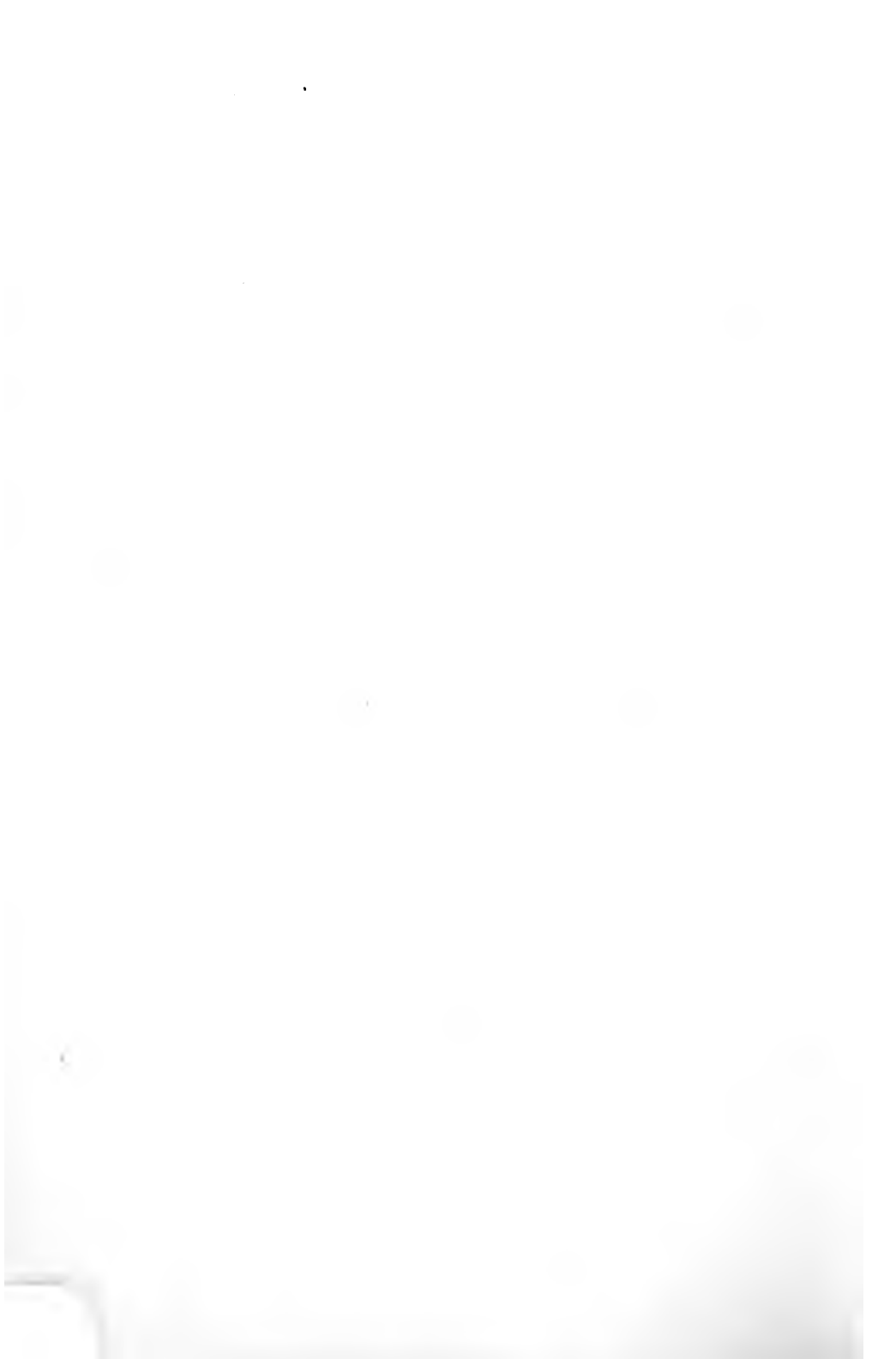
² *Quarterly Review*. Vol. cxxvi. pp. 51-2.







Charlotte



his career, the Queen's trial. The night before he was to deliver his most important speech in this most important of trials, he slept at Holland House. Lord Holland seeing him the next morning busily occupied writing, naturally expected to find him copying out the peroration. But no,—he was drawing the clauses of an Education Bill!

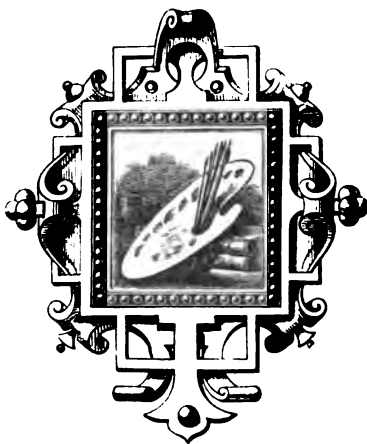
Since the year 1805 his presence was familiar, and welcome at Holland House, amidst the brilliant politicians and wits assembled on that Whig territory. Numerous are the puns which have been made upon his name. It will not be out of place here to quote one found at Holland House in the third Lord Holland's handwriting:—

“There's a wild man at large doth roam,
A giant wit!—They call him Brougham
And well methinks they may,
He deals, whene'er he speaks or acts
With friends and foes and laws and facts
In such a *sweeping* way.”

He who wrote the joke and he who gave rise to it are both now alike hallowed to us by death. And of them in this room there only remain a portrait and a cast. We remember the cast being brought to Holland House, by Lord Brougham himself, about a year before he died. It was curious to mark the contrast between the aged man and the representation of him in his brilliant days, a contrast made especially striking by the juxtaposition. As day by day in the course of life, or rather in the course of death, one makes room for another, it is not unusual for the bereaved son to offer a valued friend some memento of his father; perhaps a likeness of him in his earlier years, to which he will point and say, “That is what my father was.” But Lord Brougham did this for himself; and naturally enough. For the man who would sanction a premature announcement of his death, in order to steal from the world its opinion, was not unlikely to undertake a premature distribution of mementoes in order to test the feeling of his friends. Nor is another trait less in accordance with his

character. When in his later years he came to spend an hour or two at Holland House, he would often sit moodily down, and, missing the friendly faces of bygone days, he has more than once even burst into tears. Whatever the world may think of the hard lines which he exteriorly presented, and however in him grief may have exhausted itself after the death of his beloved daughter Eleanor Louise, there was still something—call it what one will, a touch of tender feeling or a strong chord of affection—there was still something which lingered on in his inmost heart, and with which, as he himself drew near the grave, he often sounded a funeral dirge to the memory of a friend.¹

¹ The cast of Lord Brougham mentioned above has recently been removed into the Print Room.





CHAPTER XII.

THIRD WEST ROOM, OR PRINT ROOM.

THE THIRD WEST ROOM, now called the PRINT ROOM, once the scene of jams and jellies, where we can picture to ourselves little children coming and showing cupboard-love to the housekeeper, is in nearly the same style as the other West Rooms. But it possesses one feature which they have not—a staircase. This staircase,¹ wooden in material, stage-like in appearance, has a long, narrow landing, and to the left, as we ascend, a window. Higher up the theatrical illusion is continued by a concealed door leading into the Library, through which door, however, we do not now propose to pass.

The Pictures hanging in the Print Room testify more or less to the society which from early days to the present time has met at Holland House:—

General Fox, as a midshipman.

Lady Mary Fox.

Henry, Lord Holland.

Count Fossombroni.

¹ See head-piece to this chapter.

The Earl of Shelburne, afterwards Marquis of Lansdowne.

Count de Flahault.

The Earl of Egremont.

Henry Luttrell.

The room is amply furnished with books. But the volumes of special interest are those containing prints, from which, indeed, the room derives its name.

Here we shall scarcely do more than mention the most important.

The Italian, German, Dutch and Flemish, French, Spanish, and English schools are all represented.

There is a great collection of prints after Italian masters, and the collection from early Italian engravers is fair, including, amongst other specimens by Marc' Antonio Raimondi, the *Lucrezia* after Raffaello.

It would be difficult, as a matter of comparison, to say whether greater celebrity attaches itself to Marc' Antonio Raimondi amongst engravers, or to the *Lucrezia* amongst his works. Born at Bologna towards the end of the fifteenth century, accused in Venice of plagiarising Albert Dürer, protected in Rome by Raffaello, thrown into prison for impropriety of subjects by Pope Clement VII., liberated at the intercession of Bandinelli and some of the Cardinals, plundered in the sacking of the Eternal City by the Spaniards, and, according to Malvasia,¹ finally assassinated for a breach of faith, the life of Marc' Antonio Raimondi, founder of the Roman school, was certainly an eventful and important one. And in his life the *Lucrezia* certainly is a landmark. He engraved it immediately after arriving in Rome, and Raffaello was so pleased with its execution as to consider Marc' Antonio thenceforward worthy of reproducing his pictures; thus, by means of the *Lucrezia*, he was appointed engraver to Raffaello.²

In the *Lucrezia* are perceptible Marc' Antonio's characteristics of pure outline and correct drawing of the extremities. But

¹ Bryan : Dictionary of Painters and Engravers.

² Bartsch : Le Peintre Graveur.

the impression in the Print Room at Holland House is worn out. May, however, the Greek inscription on the left remain ineffaceable! The translation of it would be: "It is better to die than to live in dishonour."

The specimens of Marc' Antonio's two pupils, Marco da Ravenna and Giulio Bonasoni, like that of the *Lucrezia*, are not of the best. But it should be remembered that these artists had the honour of being employed to engrave the works of Raffaello and Michel Angelo, and any relic from their gravers should be respected accordingly.

Then we would say a few words about the Florentine Stefano della Bella, who lived from 1610 to 1664, and who shines in this collection. In facility of manipulation he has probably never been surpassed, while his touch and execution are charming.

Jombert says that Stefano was in the habit of beginning to draw his figures from the feet, and working upwards. Whatever the process, the result is to be admired; and those critics who remark that some of his plates are only slightly etched, should remember that they amounted to more than fourteen hundred in number. Nor was this so much sacrificing quality, as detail, to quantity.

Stefano, in Holland House, is especially noticeable by his *Capricci*; the entry of the Polish Ambassador into Rome in 1633; a very fine and rare impression of the *Reposoir*, and also a very rare etching of two galleys fighting. But, of course, exceptional merit is not a necessary consequence of its rareness. On the contrary, as a rule, it was when a work was not liked that only a few impressions were made of it, while what was good, being in general demand, was extensively reproduced. Collectors, however, often seem to think otherwise.

By Stefano della Bella there are here, also worthy of mention, a view of the *Villa Pratolini*, near Florence—interesting, certainly, as the villa has since been destroyed; and four different views of the port of Leghorn, the first one including the colossal statue of Ferdinand I. These views belong to the set of six mentioned in Le Blanc's catalogue, pp. 1034-9.

In the Italian school at Holland House, Salvator Rosa, also, finds his place, by an almost complete collection of his soldiers, robbers, and beggars, which fully coincide with the vivid and brusque character of his pictures, and with the popular idea of the haunts he frequented for the purpose of studying from nature.

Amongst the Germans here the first place belongs to Albert Dürer, the reformer, if not the founder, of the German school. Good in anatomy and perspective, though somewhat formal in outline, and wanting in that taste which can best be acquired by studying the antique, Albert Dürer composed well and executed well; and, having surpassed many in other countries, can scarcely be said to have been surpassed in his own. In the Holland House collection we have his *Virgin with the Monkey*. The house in the background to the right, the original sketch of which is at the British Museum, was one belonging to the artist. By Albert Dürer we have also, but, sad to say, in bad condition, the *Melancolia* and *Death's Horse*.

Nearly a century and a half after Albert Dürer was born at Nuremberg, Wenceslaus Hollar was born at Prague (1607). He was a great artist, and, to the shame of England, an unfortunate one. Lord Arundel met him abroad and patronised him continuously, and both the Charles's employed him. He formed part of the Ambassador's suite to Ferdinand II. in 1636, was taken prisoner with the Royalists in 1645, and, soon after the Restoration, went to Africa as his Majesty's designer, and made drawings of the town of Tangier with the fort and the adjacent country. But he only received 100*l.* for his work and expenses; and years afterwards, when he was dying, bailiffs came to seize his bed, his last remaining piece of furniture. He entreated their forbearance for a short time, as he should then have no further need of it; and earnestly requested he might not be removed to any other prison but his grave.¹ Thus it is with melancholy interest that we look on the few good specimens of Wenceslaus Hollar which we come across in Holland House. They are chiefly portraits.

¹ Bryan : Dictionary of Painters and Engravers.

Under the head of "Anonymous Prints," we find in the Print Room, what are probably contributions to the early German school by "*les petits maîtres*." Let us not confound expressions : these "*petits maîtres*" are not the *petits maîtres* of the nineteenth century ; they are, literally, "little masters," and were German jewellers. In those days there was more universality, more freedom, in art than there is now. Just as the artist could be also a sculptor and an architect, so could the jeweller be an artist. Albert Dürer himself, the son of a goldsmith, acquired the elements of his artistic education from his father ; and how many great Italian engravers, even Marc' Antonio, worked upon the precious metal before practising art in its higher regions ! The "*petits maîtres*" always looked upon Nature in miniature, and their works possess less beauty for the general spectator than interest to workers in gold. It was probably to satisfy themselves rather than the public that they used to have a few impressions taken of their designs. Hence these early works are rare, and much sought after by amateurs.

We now come to the Dutch and Flemish schools, which were one until Rembrandt and Rubens gave to each of them a separate identity and lustre.

Treating them here in their united classification, there are specimens from Rembrandt, Lucas van Leyden, and Suyderhoef, as well as engravings after Rubens.

The Rembrandts, which form perhaps the most valuable part of the collection, are numerous, not all in good condition but always interesting, in the same way that Rembrandt's works in general are not all perfect but always valuable. For if he was unfortunate in the choice of his subjects, if he was guilty of anachronisms in his costumes, if he failed when he attempted to depict the sublime, and even if it be true that he obstinately refused to study from the antique, he is still a great master ; and instead of spoiling our pleasure by poring over his defects, we would do well to improve our taste by imagining what he would be without them.

What we would call the Rubens collection in Holland

House is a volume of engravings after Rubens of the pictures in the Luxembourg, published in Paris (1710).

Lucas van Leyden, the contemporary and friend of Albert Dürer, differed somewhat in style from the great German master. Bryan says that he may be regarded as the patriarch of the Dutch school; certainly he was an infant prodigy in it; for he designed and engraved at eight years old, and at fourteen he produced his celebrated *Mahomet Drunk*. His plates, which were as fine in the foreground as in the distance, did not stand much wear. In engraving the first to come are the best served; and the few works of Lucas van Leyden in this collection unfortunately do not appear to be early impressions.

By Suyderhoef there are some exceedingly good portraits. And while in the Dutch and Flemish schools, we must not omit a tribute to some beautiful etchings of Jean Chalon, whom we mention all the more gladly as England can boast of having possessed him for a while. He was born at Amsterdam (1738), and died in London (1795). We are told that he etched chiefly after his own designs and after original drawings by Rembrandt. The specimens we notice of his works in Holland House would appear to belong to this latter class.

Of the French school here we think Jacques Callot the greatest ornament. There is an impression, though in a bad state, of his best work, the *Fiera dell' Impruneta*, of which, as we shall see later, there is a large oil-painting up stairs.¹ The Print Room also contains, by Callot, several figures very cleverly sketched in sepia, probably studies for some of his *Capricci*. Then there is a good, though mutilated, set (specimens) of his *Misères de la Guerre*, and a complete set of his *Gipsies*, which he executed after his return from Florence. It may be remembered that Callot, who was born at Nancy in 1593, belonged to a noble family, and was intended by his parents for far other pursuits than engraving. But at the age of twelve he joined a party of gipsies on their way to Florence, and during

¹ See p. 307.

his stay with them he probably made sketches for these plates. However unfilial Callot was in his escape from his father's roof, one must admire his perseverance in clinging to Art.

After being protected at Florence, recognized in Rome, and induced to return home, he was again opposed in his artistic tastes, and he again eloped. This time he was found at Turin by his brother and brought back. At last he was allowed to study, and went to Rome in the suite of the Envoy from the Duke of Lorraine. He went also to Florence, and worked there under more dignified auspices, it may be supposed, than during his former visit. After his return to France he was employed by Louis XIII., towards whose Minister, Richelieu, he exhibited as much independence as he had shown to his own father. The Cardinal having ordered him to make a drawing and engrave a plan of the siege of Nancy, his native town, taken by the French in 1631, he refused, on the ground that it would be celebrating the humiliation of his country. And when Richelieu said there were means of making him comply, he answered, "I will sooner cut off my right hand, than employ it in anything derogatory to the honour of my prince or my country."¹ But debarring himself from one subject need not have reduced the number of his works, as he was fertile in invention, while his perseverance in design may be compared to his early perseverance in study, and his taste and spirit to his youthful choice and adventures.

Abraham Bosse, who was born at Tours about 1610, and who seems to have formed his style by imitating the least finished plates of Callot,² is worthy of mention. He engraved from his own designs, as well as from the designs of others, and was the author of "*La manière de graver à l'eau forte, et au Burin.*" From his large collection we have a few very good specimens in pretty fair condition.

In the French school should also be mentioned a landscape by Claude Lorraine, with ruins on the left, and cattle in the foreground.

¹ Bryan : Dictionary of Painters and Engravers.

² Ibid.

The sole member of the Spanish school here is Francisco Goya y Lucientes, an engraver of whom Spain may be justly proud. Of him there is (we hope not a spurious impression) that very rare etching, *El Garote*. By itself, the etching is worth a whole ordinary collection. The original of it is in the British Museum.

The English school of engravers, which began about the early part of the last century, does not assert itself with great force in this room; but in other parts of Holland House there are various volumes illustrating the works of Hogarth and other masters.

Besides what we have thus briefly enumerated, or rather hinted at, there is what, for want of better classification, we would call a miscellaneous assortment. In this are several works of prints after masters. For example, by Annibale Carracci: paintings in the Palazzo Farnese at Rome, published 1657; also prints after Watteau, Lancret, Rigaud, and Boucher, in good condition: and a great many French lithographs, portraits of persons more or less celebrated in the beginning of this century. But to describe all the prints would require volumes; to enumerate them would be simple cataloguing. So here we leave the Prints and the Print Room.¹

¹ I cannot send this chapter to press without a hearty acknowledgment of the immense assistance I have received from Mr. Fagan, of the British Museum, in the preparation of it.—M. L.





CHAPTER XIII.

FOURTH WEST ROOM.

THE FOURTH WEST ROOM, properly called the WEST ROOM, has a ceiling and a paper like those of the Map Room. Its distinctive feature is that it presents to our view about as much glass as wall. Two glass doors lead into it from the Map Room; another to the left opens on a terrace: and at the end of the room there is a large bay-window, out of which a door takes us down a flight of steps into the Dutch Garden.

Dismissing the subject of the glass with the assurance to our readers that it does not prevent the room being very comfortable, we will notice some of the pictures for which there is space on the walls:—

A sketch, in oils, of a *Santa Famiglia*, attributed to Rubens.

A curious old painting of St. James's Park, in which we see Piccadilly under a very different aspect from that which it at present bears.

Two family portraits by Ramsay: (1), of Caroline, first Lady Holland, with whose rather romantic story we are already

acquainted ; (2), of her sister, Lady Cecilia Lennox, who died of consumption at Holland House.

We do not here need the catalogue to tell us the name of the artist. The first portrait, especially, is completely in Ramsay's style—no vain striving after effect, no ambitious shortcomings. Repose, harmony ; in fact, a natural picture. And could one expect much less from Ramsay, the son of a poet, himself a scholar and a man of letters, the founder at Edinburgh of the Select Society ?

Two paintings by Chisolfi.

By Hoare, Stephen, second Lord Holland,¹ who died in 1774.

A sea-view, with figures, by Vernet. The distance in this picture is charming.

Two drawings of *Putti*, by Lady Diana Beauclerk, who was known familiarly as "my Lady Bully." She was the eldest daughter of Charles Duke of Marlborough, and married in the first instance Lord Bolingbroke, from whom she was divorced in 1763. Topham Beauclerk was her second husband.

A painting by Jan Steen.

A portrait of La Pérouse.

A sketch of Holland House Lawn, in July 1851, from the Journal Room window, by Vivant Beauce.

A sketch in crayons by Hoppner : the Apotheosis of Sta. Clara, pupil of St. Francis. This Saint, it may be remembered, belonged to Assisi, founded the Order of the Clare Nuns, and lived from the 1293 until 1353. Hoppner's sketch is taken from the beautiful fresco by Murillo, in the cloister of the Franciscan Convent at Seville, destroyed during the French invasion.

Now, to admire quite a different school of art, we come to Hogarth. He has, of course, been surpassed, in dignity, in poetry, and even in grace, as well as in sublimity. But has his equal ever been found, in truth, in wit, in character, or, if we may so speak, in pantomime ? Other artists, truly, have had

¹ See head-piece to this chapter.

The March to Finchley	—	0	-	10	-	8
Paul before Police	—	0	-	7	-	6
Maps brought to Marston						
Daughter	—	0	-	7	-	6

higher aims. Raffaello, Guido, Correggio, taught religion; but Hogarth's aim was practical, and let us hope he taught morality by the hideousness of the immorality he held up to view. Yes! Hogarth was eminently practical. Once he made too true a likeness of a certain nobleman not favoured by physical beauty, and the nobleman, perhaps upon the principle that truth is libel, refused to take the picture. Practical Hogarth, however, made his customer come to another understanding by the following letter:

*"Mr. Hogarth's dutiful respects to Lord —, finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. Hogarth's necessity for the money; if, therefore, his Lordship does not send for it in three days, it will be disposed of, with the addition of a tail and some other little appendages, to Mr. Hare, the famous wild-beast man; Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition of pictures, on his Lordship's refusal."*¹

It is evident that the realistic artist had not so great a difficulty in obtaining his money from Henry Fox, first Lord Holland, who seems to have treasured an account for prints in Hogarth's handwriting, which we reproduce.

There are by Hogarth three pictures in this room:—

(1.) A portrait of Henry, first Lord Holland, given to Elizabeth, Lady Holland, by General Fox.

(2.) A view of Ranelagh, the very Ranelagh of which there is such an amusing description in Rogers's "Table Talk":—

"General Fitzpatrick remembered the time when St. James's Street used to be crowded with the carriages of the ladies and gentlemen who were walking in the Mall,—the ladies with their heads in full dress, and the gentlemen carrying their hats under their arms. The proprietors of Ranelagh and Vauxhall used to send decoy-ducks among them, that is, persons attired in the height of fashion, who every now and then would exclaim in a very audible tone, 'What charming weather for Ranelagh' or 'for Vauxhall!' Ranelagh was a very pleasing

¹ Anecdotes of the celebrated William Hogarth, with an explanatory description of his works. London, 1811.

place of amusement. There persons of inferior rank mingled with the highest nobility of Britain. All was so orderly and still, that you could hear the *whishing* sound of the ladies' trains, as the immense assembly walked round and round the room. If you chose, you might have tea, which was served up in the neatest equipage possible. The price of admission was half-a-crown. People generally went to Ranelagh between nine and ten o'clock."

So much for Ranelagh. The picture itself is described in the *Gentleman's Magazine* for September 1836, as follows:—

"Mr. Tiffin of the Strand has a picture, representing *Ranelagh Grove*, leading to Lord Ranelagh's house and grounds at Chelsea, the spot so celebrated afterwards as a place of fashionable resort. In the foreground are several figures setting on two dogs to fight, painted in a style which reminds one of the 'Stages of Cruelty.' Behind which, a little in the distance, is a chariot richly ornamented with carving and gilding in the taste of the time, containing a lady and gentleman, drawn by two white horses. Another carriage is seen on the right, proceeding towards Chelsea through a lane lined with high trees (now entirely built upon). On the same side of the picture, in the distance, is a village fair, with a number of figures beautifully painted, among which may be recognized the fire-eater, seen in Hogarth's print of 'Southwark Fair.' On the left a man, strongly resembling the notorious Colonel Charteris, is conducting a young lady attended by two maids, near whom is inscribed the puzzling inscription, 'KEE PONT HISS IDE' (keep on this side). The distance is a perspective view of a long row of trees with houses on each side, then, and to the present day, called Ranelagh Grove. The picture contains about fifty figures, and is altogether painted with wonderful spirit and truth. It measures 2 ft. 9 in. long, by 3 ft. high, exclusive of frame."

(3.) The third is a remarkable picture of private theatricals. The following, taken from the key to it, published Feb. 1, 1791,

Gentleman's Magazine, Sept. 1836, under "PAINTINGS BY HOGARTH."

and giving a list of the performers and audience represented in the picture, may interest some of our readers :—

CONQUEST OF MEXICO,

As performed at Mr. Conduit's, Master of the Mint, before the Duke of Cumberland, &c.

PERFORMERS.

<i>Cortez</i>	.	.	.	.	.	Lord Lempster.
<i>Cydaria</i>	.	.	.	.	.	Lady Caroline Lennox.
<i>Almeria</i>	.	.	.	.	.	Lady Sophia Fermor.
<i>Alibech</i>	.	.	.	.	.	Miss Conduit, afterwards Lady Lynnington.

AUDIENCE.

Duke of Cumberland.
Princess Mary.
Princess Louisa.
Lady Deloraine and her daughters.
Duchess of Richmond.
Duke of Richmond.
Earl of Pomfret.
Duke of Montague.
Tom Hill.
Dr. Desaguliers.

And can we more appropriately take leave of Hogarth than in Garrick's own words, which we have copied from the great artist's tomb at Chiswick ?

Farewell great Painter of Mankind !
Who reach'd the noblest point of Art,
Whose *pictur'd Morals* charm the Mind,
And through the Eye, correct the Heart.

If *Genius* fire thee, Reader, stay :
If *Nature* touch thee, drop a Tear ;
If neither move thee, turn away,
For HOGARTH's honour'd dust lies here.

Lastly, turning to another artist, whose style had so much in common with that of Hogarth that it was not always

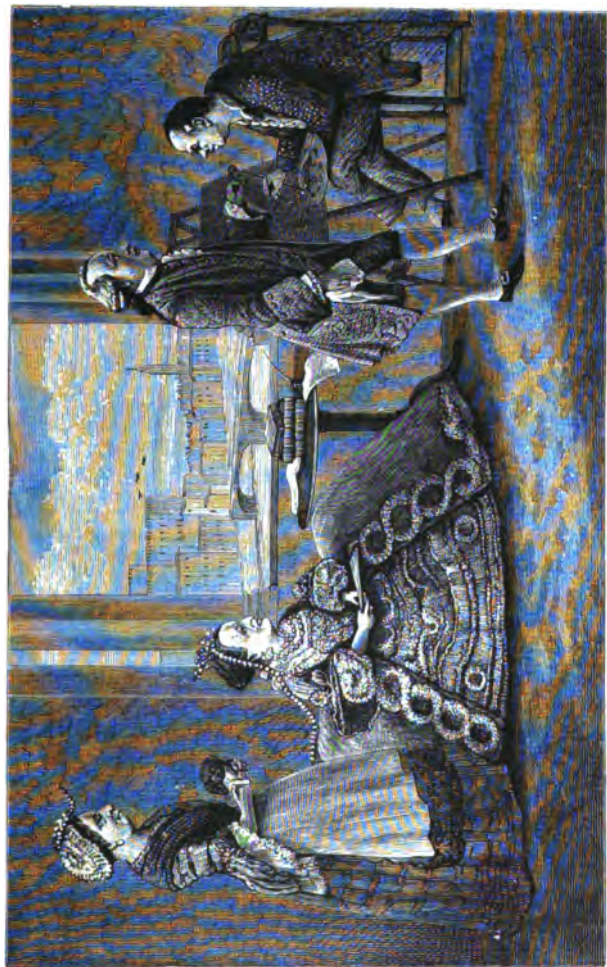
sublime, we notice a caricature by Patch. It was done at Florence about the year 1760, and we happen to know that it represents a comedy in real life.

The scene is a studio at Florence, with a window opening on to the Arno. The personages are : a rich, ugly old Jewess, by name Mistress Tabitha Mendes, sitting for her portrait in a profusion of jewellery, lace, and silk ; a maid, who might rival her mistress in personal attractions, holding a dog ; a man, John, third Duke of Roxburghe, Mistress Tabitha's suitor, turning his back upon her, while the artist, Patch himself, *en déshabille*, and with something like a curl-paper in his hair, is pausing in the work and listens with a half-amused look to the dispirited suitor, who, finding himself unequal to the matrimonial enterprise, whispers in accents of despair, "She is more than I can stand."

History tells us that the same John, Duke of Roxburghe, who, by the by, was the celebrated book collector, died unmarried. The trial recorded by Patch's brush was probably enough, if not too much, for him.

We have taken the foregoing names from a note at the back of the picture by Lord Ossory, who, according to a further note by the third Lord Holland, bought the picture at a broker's, remembered Patch the painter of it, and was intimate with the Duke of Roxburghe.

It is curious how little Thomas Patch is known, and yet Nagler says he is "einer der verdienstvollsten Künstler des vorigen Jahrhunderts." Patch, as his name proclaims him, an Englishman, was a painter and engraver, who appears to have flourished about the year 1770. He deserves to be better known. Nagler goes on to say : "Er malte Landschaften mit Figuren, besonders auch Carrikaturen, hat sich aber durch diese Dinge bei weitem nicht so viel Dank erworben, als durch seine Stiche nach den Fresken des Th. Masaccio und anderer Meister in Florenz, und nach den erhobenen Arbeiten des Lorenzo Ghiberti an den Bronzethüren des Battisterio daselbst. . . . Wir bemerken hier nur noch, dass Patch der erste ist, welcher



FROM A PICTURE BY PATCH.

auf die Meisterwerke der alten florentinischen Meister aufmerksam machte.”¹ In a later part of this work we shall have occasion to mention two landscapes by Patch.² Meanwhile we recommend a study of his works to any of our readers who, making acquaintance with him over the foregoing woodcut, think he would be pleasant company.

¹ Nagler : Kunst Lexicon. München, 1841. Band xi.

² P. 307.





CHAPTER XIV.

ALLEN'S ROOM.

THE name of Allen is perpetuated in a room of Holland House, as well as on more than one row of houses in Kensington, and Allen himself has been written of by Lord Brougham thus:—

“It would be a very imperfect account of Lord Holland which should make no mention of the friend who for the latter and more important part of his life shared all his thoughts and was never a day apart from him, Mr. John Allen; or the loss which in him the world of politics and of science, but still more, our private circle, has lately had to deplore—another blank which assuredly cannot be filled up. He was educated at Edinburgh as a physician, and stood far at the head of all his contemporaries as a student of the sciences connected with the healing art; but he also cultivated most successfully all the branches of intellectual philosophy, and was eminent in that famous school of metaphysics, for his extensive learning and his unrivalled power of subtle reasoning. For some years he lectured most ably on Physiology, but before entering on practice he accepted an invitation to attend Lord Holland's family, during the peace of Amiens, on their journey first to France, then to Spain, where they remained till the year 1805. The materials which he collected in the latter country for a

complete account of it, both historical and statistical, were of great extent and value; and a considerable portion of the work was completed, when the pleasures of political discussion, working with the natural indolence of his habits as he advanced in life, occasioned him to lay it aside; and of late years he chiefly confined his labours to some very learned papers upon the antiquarian lore of the English constitution in the 'Edinburgh Review.' He also published, in 1830, a learned and luminous work upon the ancient history of that constitution.

"He had originally been a somewhat indiscriminate admirer of the French Revolution, and was not of the number of its eulogists whom the excesses of 1793, and 1794, alienated from its cause. Even the Directorial tyranny had not opened his eyes to the evils of its course; but a larger acquaintance with mankind, more of what is termed 'knowledge of the world,' greatly mitigated the strength of his opinions, and his minute study of the ancient history of our own constitution completed his emancipation from earlier prejudices—nay, rather cast his opinions into the opposite scale; for it is certain that during the last thirty or forty years of his life, in other words, during all his political life, far from tolerating revolutionary courses, or showing any tenderness towards innovations, he was a reformer on so small a scale that he could hardly be brought to approve of any change at all in our Parliamentary constitution. He held the measure of 1831–32 as all but revolutionary; augured ill of its effects on the structure of the House of Commons; and regarded it as having in the result worked great mischief on the composition of that body, whatever benefit it might have secured to the Whigs as a party movement.

"If it be asked what was the peculiar merit, the characteristic excellence of Mr. Allen's understanding, the answer is not difficult to make. It was the rare faculty of combining general views with details of fact, and thus at once availing himself of all that theory or speculation presents for our guide, with all that practical experience affords to correct those results of general reasoning. . . . He for whom no theory was too abstract,

no speculation too general, could so far stoop to the details of practical statesmanship as to give a friend, proceeding for the first time on a delicate and important mission, this sound advice:—‘Don’t ever appear anxious about any point, either in arguing to convince those you are treating with, or in trying to obtain a concession from them. It often may happen that your indifference will gain a much readier access to their minds. Earnestness and anxiety are necessary for one addressing a public assembly—not so for a negotiator.’

“The character of Mr. Allen was of the highest order. His integrity was sterling, his honour pure and untarnished. No one had a more lofty disdain of those mean tricks to which, whether on trifles or matters of importance, worldly men have too frequent recourse. . . . His feelings, too, were warm; his nature kind and affectionate. No man was a more steady or sincere friend; and his enmity, though fierce, was placable.

“It may naturally be asked how it happened that one of his great talents, long experience, and many rare accomplishments, intimately connected as he was with the leading statesmen of his time (the Ministers of the Crown for the last ten years of his life), should never have been brought into public life, nor ever been made in any way available to the service of the country? Nor can the answer to this question be that he had no powers of public speaking, and would, if in Parliament, have been for the most part a silent member; because it would not be easy to name a more unbroken silence than was for many long years kept by such leading Whigs as Mr. Hare, Lord John Townsend, and General Fitzpatrick, without whom, nevertheless, it was always supposed that the Whig phalanx would have been wanting in its just proportions; and also because there are many important, many even high political, offices that can well and usefully be filled by men wholly unused to the wordy war; yet Mr. Allen never filled any place except as Secretary, nay Under Secretary, for a few months, to the Commissioners for treating with America in 1806.¹ Then I fear we are driven, in accounting for this

¹ Lord Holland was one of the plenipotentiaries. See chap. iv. p. 82.

strange fact, to the high aristocratic habits of our Government, if the phrase may be allowed; and can comprehend Mr. Allen's entire exclusion from power in no other way than by considering it as now a fixed and settled rule that there is in this country a line drawn between the ruling caste and the rest of the community—not, indeed, that the latter are mere hewers of wood and drawers of water, but that, out of a profession like the bar, intimately connected with politics, or out of the patrician circles themselves the monopolists of political preferment, no such rise is in ordinary cases possible. The genius of our system, very far from consulting its stable endurance, appears thus to apportion its labours and its enjoyment, separating the two classes of our citizens by an impassable line, and bestowing freely upon the one the sweat and the toil, while it reserves strictly for the other the fruit and the shade.”¹

The introduction of Allen to Lord Holland was through Sydney Smith, whose daughter says:—

“About this period [1801] Lord Holland, with whom my father had been slightly acquainted, wrote to ask if he could recommend any clever young Scotch medical man to accompany him to Spain, where he was going. My father had the pleasure of recommending his friend Mr. Allen, whose high character and talents were so valued at Holland House, that he never after left it, but remained there even after Lord Holland's death, and died loved, honoured, and respected by the whole of Lord Holland's family.”²

The year before Allen's death, Sydney Smith writes to Lady Holland:—

“I am sorry to hear Allen is not well; but the reduction of his legs is a pure and unmixed good; they are enormous,—they are clerical! He has the creed of a philosopher and the legs of a clergyman; I never saw such legs,—at least, belonging to a layman.”³

¹ Brougham, *Statesmen of the Time of George III.* Series III. Vol. ii.

² *Memoir of Sydney Smith*, by his daughter. Chap. ii.

³ *Letters of Sydney Smith*, edited by Mrs. Austin. (Letter 480.)

He died at Lady Holland's residence, 33 South Street, on the 10th of April, 1843, and was buried at Milbrook, the last resting-place also of the third Lord Holland and of several members of the family.

To Lady Holland he must have been a friendly factotum. He almost always attended her on her drives, was usually invited out with her and Lord Holland to dinner, and in Holland House sat at the bottom of the table and carved. In this performance Lady Holland was apt to fidget him by giving him directions, and he would assert his independence by laying down the knife and fork and telling her she had better do it herself!

The room bearing his name has a bay-window with a window-seat and fine old brocaded curtains. Filled bookcases might at first seem to testify to the late occupant's intellectual cultivation; but the books are mostly novels, which we suspect have found their way into Allen's room since Allen left it.

There is, however, in the Library of Holland House, a literary monument to his memory in the form of two volumes containing his articles and reviews, some of them annotated by himself.

We are not about to make a review of Allen's writings, which comprised history, travels, politics, science, and what not. But we can safely say that he could discuss—and discuss ably—other matters besides those belonging to his profession. His style was clear and concise, his knowledge extensive, his general view of things liberal. His article published in 1834 upon a letter to the Duke of Wellington on the Propriety and Legality of creating Peers for Life, would be advanced even for the present day; and though a Scotchman and a patriot, his view of Ireland was almost prophetic, as is proved by the following sentence, which is the single quotation we shall here make from his pen:—

“ . . . She [England] has also added about five millions to her population by her union with Ireland; and would to heaven we could say, that she had by that measure added in the same proportion to her strength and security; and that a blind and bigoted attachment to ancient prejudices, and a

callous and disgusting indifference to the feelings and interests of so large a portion of her subjects, had not converted that which ought to have been her pride and strength, into her chief source of weakness and apprehension.”¹

Surely this, published in 1807, might be read as a commentary upon recent facts in 1873 !

On the walls of ALLEN'S ROOM are some pretty pictures, some even without names. We would only mention the following :—

Mary, Lady Holland, in a charming pink and grey costume.

The Duke of Richmond, Charles the Second's son, with very little drapery, and holding a bird by a string.

The Duchess of Portsmouth.

The Countess of Pembroke, by Gascar.

And Charles, third Duke of Richmond, by the great Florentine artist, Battoni.

This last picture, the best in the room, is quaint and excellent ; life-size, not quite full length, with two dogs introduced on a table : the colouring in good preservation, the grouping well arranged.

We have passed by the PRINCESS'S ROOMS. No historical interest, that we are aware of, attaches itself to them. Of course they have been inhabited by interesting people, which we venture to think might be said of any visitor's room in Holland House.

Near ALLEN'S ROOM is a small China Closet, with a quantity of China. But . . . we are not here making an inventory.

¹ Edinburgh Review (July 1807). Capmany : *Questiones Criticas*.





CHAPTER XV.

THE JOURNAL ROOM.

THIS room derives its name from having been that in which State papers and journals were kept. It is entered by four different doors, one from the lobby out of the Breakfast Room, one from the White Parlour, one from "Allen's Room," and one from the Garden. It is longer than it is wide, and very fully furnished with books and pictures. Upon the books we need not here dwell ; they come under the head of the Library.

Amongst the pictures are :—

By Phillips : Charles, Earl Grey ; and Sir Philip Francis.

It was the same Charles, Earl Grey, who, when still Lord Howick, distinguished himself in the House of Commons under Lord Grenville's administration by carrying the Act for the abolition of the Slave Trade, and who later, in 1830, becoming Prime Minister, announced as the objects of his policy, Peace, Retrenchment, and Reform. He died in 1845.

Sir Philip Francis was, as we all know, the supposed author of Junius's Letters ; many having been the discussions, arguments, and anecdotes concerning the supposed authorship. Without entering into a province which does not belong to us, and without here renewing a still vexed question, we venture to

remind the reader of a well-known story the scene of which is laid in Holland House. We are indebted for it to Sir James Lacaita, who had it from Lord Lansdowne (the third marquis). Sir Philip Francis, Samuel Rogers, and others, were staying at Holland House. Sir Philip and Rogers got on remarkably well together. One evening, after dinner, they were walking alone in the gallery and discussing politics and literature. Sir Philip grew more communicative than usual, and so friendly and confidential towards Rogers, that the latter, much encouraged, ventured to say: "Now, Sir Philip, I should like to ask you a rather delicate question; may I?" Whereupon Sir Philip's manner and tone were at once altered; and, suddenly stopping, he answered in a short and abrupt way, "At your peril, sir, at your peril." Rogers remained silent, and then changed the subject of conversation; but he carried therefrom a firm belief that Sir Philip was "Junius."¹

By James Ramsay: the Right Hon. Hugh Fortescue, Viscount Ebrington. He afterwards became second Earl of Fortescue. Born 1783; died 1861.

Now we come to a great work by a great master: The Princess Lieven, by Watts. And we would excite the reader's interest rather than betray the artist's confidence when we say that Watts considers this one of his best portraits.

The canvas measures 46 inches by 36; and the old lady sitting down allows us a three-quarters view of her face. There are a plant, a flower-pot, and other accessories; but these, though capable of inspection, still leave the portrait the prominent part of the picture. And its prominence is as safe as it is right. Carefully drawn and highly finished, but idealized neither in age nor in costume, this wonderful representation is a miracle of art by its truth to nature.

The Princess Lieven, though born in the eighteenth century,

¹ The substance of the above story is given in vol. vi. p. 66 of "Moore's Memoirs, Journal, and Correspondence," (Russell,) with the addition that Rogers, on leaving Francis, muttered to himself, "If he *is* Junius, it must be *Junius Brutus*."

1784, having only died in 1857, may be considered as belonging to our times.

Like a great many clever women, she attracted about her satellites who were worthy of her charms ; she herself being a star of the first magnitude. Her name shone, and her fame still shines—a diplomatic and social light of the present century. Married to the Russian Ambassador in London, she acquired an early taste for politics : and we cannot wonder at her acquiring the taste when we remember the position she occupied during the period which preceded the downfall of Napoleon, during which period the eyes of Europe watched with breathless anxiety to see whether the two great powers of Russia and England would keep at peace with each other.

In appearance dignified, in manners simple, with the intellect of a man and the pliability of a woman ; well dressed, and always suitably to her years, she presented in herself a general concentration of charms ; and these, wherever she went, she seemed unwittingly to dispense without self-privation. Her style in writing harmonized with her other qualities, and was always in harmony with her subject. She could be grave, gay, learned, sarcastic. One generally loves doing what one does well ; she wrote well, and loved to use her pen. She has been very aptly said to combine “ *la raison de La Rochefoucauld avec les manières de Madame de Sévigné.*” But with all this she had no taste for reading, except the newspapers ; and her ignorance upon some common subjects would have been marvellous even in a schoolboy.

During her last years in Paris, her *salon* was the resort of the great men of the day. Molé, Montalembert, Guizot, Thiers, and others, met there and carried on their fierce discussions under the pacifying charm of her whose sway they owned.

Her end was touching and dignified. Naturally nervous about herself, she had dreaded the slightest indisposition ; but when she heard that her doom was sealed, she looked death calmly in the face, and conformed to the last rites of the Protestant Church. Feeling the supreme moment at hand, she requested that Guizot

and his son should leave her bedside, in order that they might be spared the painful sight of her agony. She had, however, still strength enough to address Guizot, her old and devoted friend, tracing in pencil these words: "Merci de vingt ans d'amitié et de bonheur."¹

Watts's portrait of her was executed in Paris, in 1856, the year before her death.

By J. Lonsdale: Lord Archibald Hamilton. (1822.)

By Arthur Shee: The Right Hon. John Hookham Frere, the man of letters and diplomatist, whom we have already seen (by Chantrey) in the Entrance Hall, and whom we have already mentioned in the *salon* of the third Lord Holland.

By Gauffier: Elizabeth, Lady Holland, painted at Florence in 1795.

By Rathbone: Francis Horner, of whom we do not easily tire. Sydney Smith used to say that he had the Ten Commandments written on his face; in fact, that he looked so virtuous, that he might commit any crime, and no one would believe in the possibility of his guilt.²

By Hoppner: Peter, Lord King. (1805.)

By Kirkup: Lord Dudley Stuart, the great friend of the Poles. (A portrait in crayons.)

By Lady Diana Beauclerk: Charles James Fox; a clever sketch, given by Miss Fox to the third Lord Holland, in 1818. The sketch is fragmentary, and as such we venture to say typifies the amount of knowledge some people who are supposed to be well educated have of the man it partly represents. The artist is the same Lady Diana Beauclerk already mentioned.³

By Hayter (copied after a picture by Sir Thomas Lawrence): John, sixth Duke of Bedford (1826), for a time Lord Lieutenant of Ireland. This was a present to the third Lord Holland.

By Jackson and Callcott: Sir James Mackintosh (after Sir

¹ Most of the above particulars of the Princess Lieven are taken from a MS. in the possession of Lady Holland.

² Memoir of Sydney Smith, by his daughter. Chap. vi.

³ See p. 172.

Thomas Lawrence). We like to see Sir James Mackintosh in Holland House, and wish we had him by our elbow at this moment !

By Ercole : Prince de Talleyrand, copied from the original of Ary Scheffer, which was left to the Duc d'Aumale by the fourth Lord Holland. The original went to Twickenham. Talleyrand, the first diplomatist of his day, and amongst the first, if not the pleasantest, of wits, changed his condition and also his politics ; but, in the expression on the canvas, we very much mistake if he ever changed his policy.

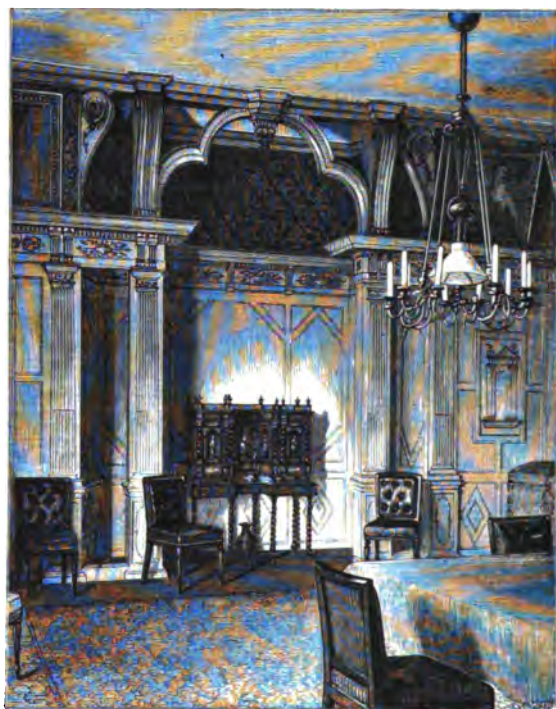
By Opie : Charles, Earl of Stanhope.

By Fabre : Henry Richard, third Lord Holland.

By Stoddart : Twelve water-colour drawings, illustrating Byron's Poems.

Many of the foregoing pictures deserve more than the bare record we have given to them. Let those who would blame our omission congratulate themselves upon the fact that limited time and space may exist with limited competency.





WHITE PARLOUR (SHOWING RECESS).



CHAPTER XVI.

THE WHITE PARLOUR.

THE WHITE PARLOUR, with its oak wainscoting, panelled in white and picked out in gold, has a high ceiling and an old-fashioned bay window, and is rather formal in appearance.

At the end of the room, opposite the entrance from the Journal Room, is a recess of pious memory. It forms the subject of the opposite plate, and has been already mentioned in our plan of the ground-floor.¹ In its altered condition the recess remains a monument of mundane transitoriness. People in general are apt to dilate upon the vicissitudes of human life, and travellers in particular to talk of their experiences. But plain bricks and stones may be the scene of very varied events; and walls that remain on the same spot immovable, deaf, dumb, blind, though they be, are often witnesses of stranger combinations than hard-working sight-seers

¹ See p. 134.

would meet with in a year's journey over the face of the earth.

The WHITE PARLOUR is now used as an ante-room, a tea-room, or for any occasional purpose. It is perhaps more than anything else a small portrait gallery, where some few distinguished friends of the house keep a place on the walls, and where, even if passed out of this life, they still remain unforgotten.

High up above the wainscot the pictures hang:—

By Phillips: Viscount Grenville (given to the third Lord Holland).

By Hoppner: Viscount Barrington (1798). He was nephew of the second Lord Barrington, who became Chancellor of the Exchequer in 1761, and died towards the end of the last century.

After Sir Thomas Lawrence: The first Marquis of Anglesea, who lost his leg at Waterloo, and who, as Lord-Lieutenant of Ireland, declared himself in favour of Catholic Emancipation.

By Shee: Augustus Frederick, Duke of Leinster.

Another by Hoppner: George, Viscount Morpeth (1798), afterwards Lord Carlisle, who at Holland House was indeed a valued friend.

Also by Hoppner: The Hon. Gen. Fox; Bobus Smith (Sydney Smith's brother); and Richard Vassall (1793).

By Hamilton: Lord Edward Fitzgerald (1796).

By C. Landseer: Lieut.-Gen. C. R. Fox (1836).

By Mme. de Tott: Lady Affleck.

By Battoni: Mary, Lady Holland.

And other portraits, by artists unnamed.

An idea has obtained some circulation that two chests in the

WHITE PARLOUR were Stephen Fox's money chests. The idea is erroneous. But the chests themselves seem very well known. Therefore we shall only add upon the subject that in them Stephen Fox kept official papers when he was Paymaster, or head of the War Office.





CHAPTER XVII.

THE ENTRESOL.

Going up to the landing between the hall and the first floor, and passing through a door of carved oak, we enter a lobby preceding the rooms on the ENTRESOL. The lobby is connected by a corkscrew staircase with that leading to Lady Holland's private rooms, and from it an *à la dé banc* looks down upon the stairs of the INNER HALL.

The apartment on the ENTRESOL, which consists of a sitting-room and four bedrooms, has almost always been given to the youngest members of the family. The sitting-room might be called an hereditary nursery, which, following the growth of its occupants, before taking honours as a sitting-room, has taken its degree as a schoolroom.

To strangers, the chief attraction of the ENTRESOL would be the different views it offers. The front looks out east, upon the present entrance, with the fountain and border of green lawn and trees; and either end looks out respectively north and south upon the lawn, and upon the terrace which replaces the old entrance.

We shall not find the ENTRESOL, like some other parts of Holland House, filled with objects of interest: may we not

therefore stop and think? And if the reader deems our thoughts better suited to a chance pulpit than to the Holland House Entresol, there is always the alternative of skipping the sermon.

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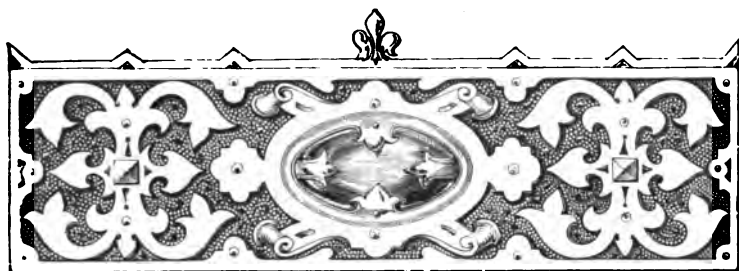
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WHITE PARLOUR (SHOWING RECESS).



CHAPTER XVI.

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The apartment on the ENTRESOL, which consists of a sitting-room and four bedrooms, has almost always been given to the youngest members of the family. The sitting-room might be called an hereditary nursery, which, following the growth of its occupants, before taking honours as a sitting-room, has taken its degree as a schoolroom.

To strangers, the chief attraction of the ENTRESOL would be the different views it offers. The front looks out east, upon the present entrance, with the fountain and border of green lawn and trees; and either end looks out respectively north and south upon the lawn, and upon the terrace which replaces the old entrance.

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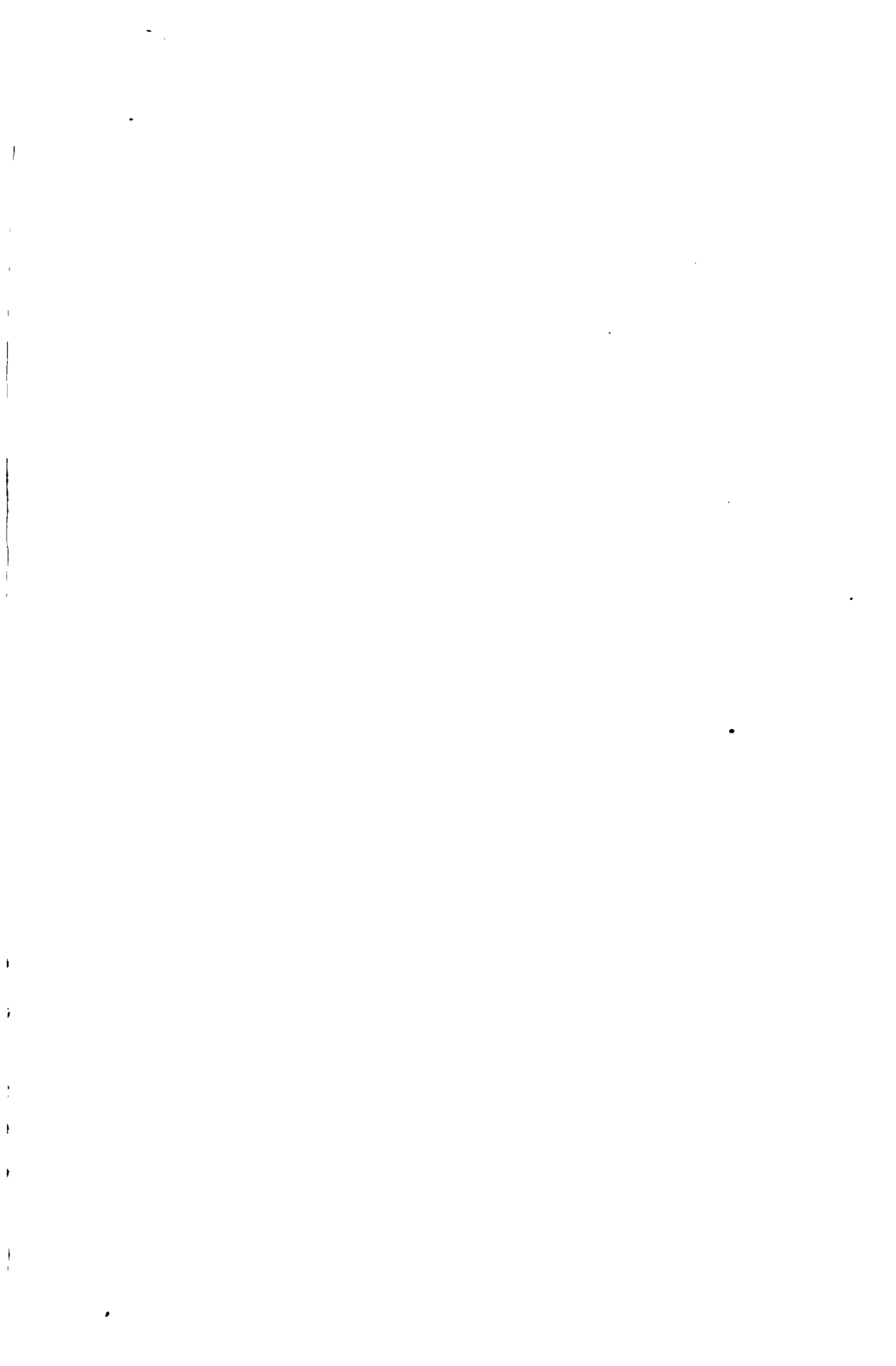
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Amongst the pictures are:—

By Phillips : Charles, Earl Grey ; and Sir Philip Francis.

It was the same Charles, Earl Grey, who, when still Lord Howick, distinguished himself in the House of Commons under Lord Grenville's administration by carrying the Act for the abolition of the Slave Trade, and who later, in 1830, becoming Prime Minister, announced as the objects of his policy, Peace, Retrenchment, and Reform. He died in 1845.

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Now we come to a great work by a great master: The Princess Lieven, by Watts. And we would excite the reader's interest rather than betray the artist's confidence when we say that Watts considers this one of his best portraits.

The canvas measures 46 inches by 36; and the old lady sitting down allows us a three-quarters view of her face. There are a plant, a flower-pot, and other accessories; but these, though capable of inspection, still leave the portrait the prominent part of the picture. And its prominence is as safe as it is right. Carefully drawn and highly finished, but idealized neither in age nor in costume, this wonderful representation is a miracle of art by its truth to nature.

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High up above the wainscot the pictures hang:—

By Phillips: Viscount Grenville (given to the third Lord Holland).

By Hoppner: Viscount Barrington (1798). He was nephew of the second Lord Barrington, who became Chancellor of the Exchequer in 1761, and died towards the end of the last century.

After Sir Thomas Lawrence: The first Marquis of Anglesea, who lost his leg at Waterloo, and who, as Lord-Lieutenant of Ireland, declared himself in favour of Catholic Emancipation.

By Shée: Augustus Frederick, Duke of Leinster.

Another by Hoppner: George, Viscount Morpeth (1798), afterwards Lord Carlisle, who at Holland House was indeed a valued friend.

Also by Hoppner: The Hon. Gen. Fox; Bobus Smith (Sydney Smith's brother); and Richard Vassall (1793).

By Hamilton: Lord Edward Fitzgerald (1796).

By C. Landseer: Lieut.-Gen. C. R. Fox (1836).

By Mme. de Tott: Lady Affleck.

By Battoni: Mary, Lady Holland.

And other portraits, by artists unnamed.

An idea has obtained some circulation that two chests in the

WHITE PARLOUR were Stephen Fox's money chests. The idea is erroneous. But the chests themselves seem very well known. Therefore we shall only add upon the subject that in them Stephen Fox kept official papers when he was Paymaster, or head of the War Office.





CHAPTER XVII.

THE ENTRESOL.

GOING up to the landing between the hall and the first floor, and passing through a door of carved oak, we enter a lobby preceding the rooms on the ENTRESOL. The lobby is connected by a corkscrew staircase with that leading to Lady Holland's private rooms, and from it an *œil de bœuf* looks down upon the stairs of the INNER HALL.

The apartment on the ENTRESOL, which consists of a sitting-room and four bedrooms, has almost always been given to the youngest members of the family. The sitting-room might be called an hereditary nursery, which, following the growth of its occupants, before taking honours as a sitting-room, has taken its degree as a schoolroom.

To strangers, the chief attraction of the ENTRESOL would be the different views it offers. The front looks out east, upon the present entrance, with the fountain and border of green lawn and trees; and either end looks out respectively north and south upon the lawn, and upon the terrace which replaces the old entrance.

We shall not find the ENTRESOL, like some other parts of Holland House, filled with objects of interest; may we not

therefore stop and think? And if the reader deems our thoughts better suited to a chance pulpit than to the Holland House Entresol, there is always the alternative of skipping the sermon.

A time must come in all long lives when, with the sand nearly run out, and little remaining on earth to look forward to, it is well to cast a look on what has gone by. We dare not always let our thoughts travel back to the stormy years when first we sallied out, unconscious of danger, to wrestle with the world and with ourselves. During those early years of youthful ardour, many an illusion doubtless has been crushed, many a hope blighted, amid many a tear and many a sigh. How willingly, therefore, do we recall the days of our childhood! Doubtless, to some they have not been entirely golden. There are children who have not felt a mother's hand smooth down their pillow, who have not had a father's knee on which to sit; and children's little griefs are all-absorbing to the children who suffer them. But, looking back, there is a charm about those days in which the world itself seemed created for us alone; and as time separates us from them, their sorrows fade in the distance, and we remember only their joys. If the walls of the nursery re-echo a few passionate sobs, they re-echo also many peals of merry laughter. If they were witnesses for us to dark moments, they were also witnesses for us to happy hours—and, say what we will, the nursery brings to our mind's eye some of the prettiest pictures in the gallery of life.

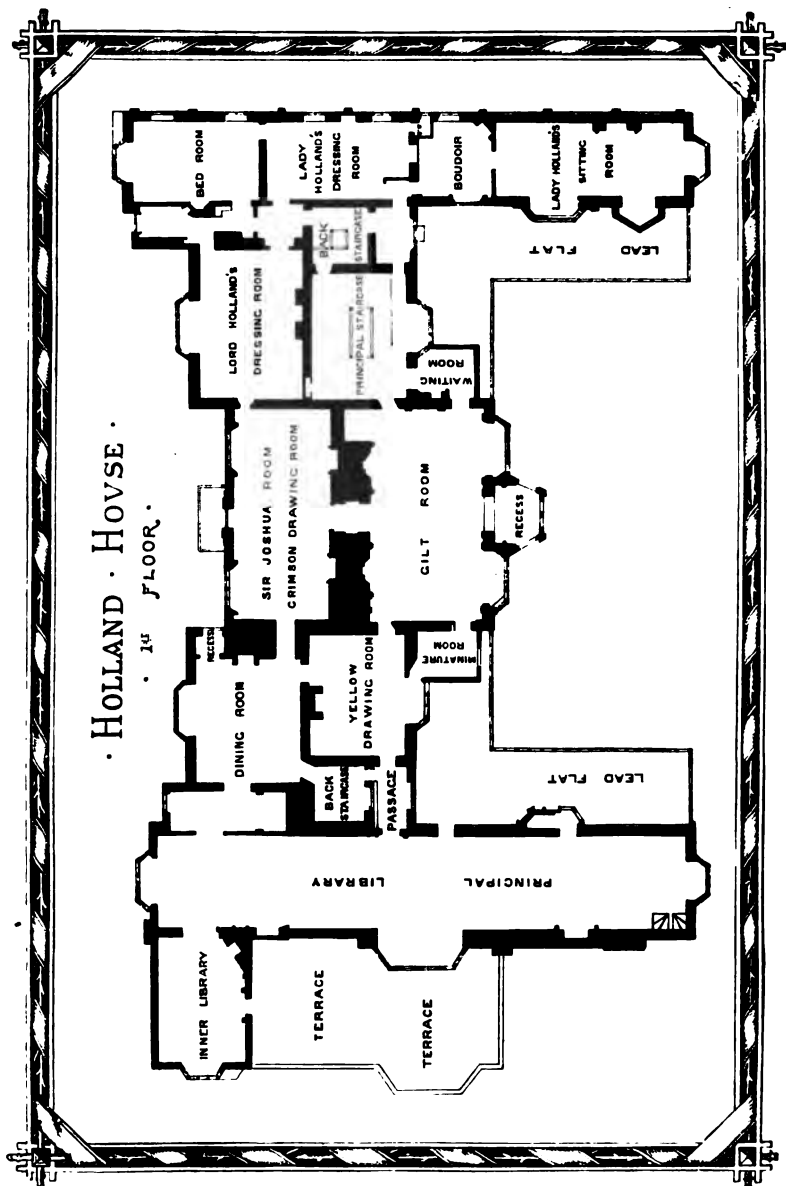
Little fair-headed angels presiding anxiously over a brick house which emulates the Tower of Pisa, but is without its architectural security, and the coming down of which with a great crash brings forth a deep sigh from the disappointed girl who has reared it with such care, and an exultant shout from the boy who forgets the downfall of his own edifice in the triumph of something being destroyed. The warlike urchin in one corner manœuvring his tin soldiers against the army of his younger brother, doomed always to be beaten. The studiously-inclined little sister struggling with locks that will always

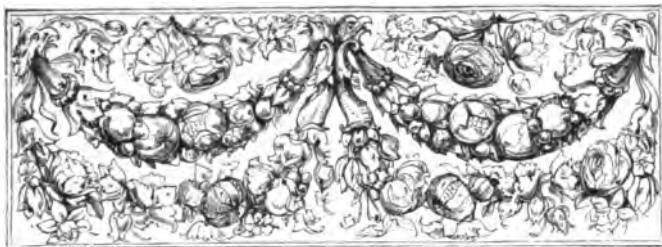
come between her and the pages of a story-book she is reading for the twentieth time, and which, somewhat upon Ollendorff's system, she could now recite in any order. And the eldest sister, erect before her mother, with her hands properly folded behind her back, reciting the kings of England, and wondering in her inmost soul why there were so many; perhaps wishing that longer reigns had made fewer Sovereigns, as she may later wish that shorter reigns could make less complicated chapters.

To those in their prime who, actively running the world's race, hope to be victorious; to the aged, who, wearied with life's struggle, are content to withdraw; to the gay, careless ones, who, accustomed to live in a vortex, look to the cold, indifferent world for that which it will not, that which it cannot, give—such a retrospect inspires a calm soothing sense of pure, peaceful happiness; whilst from all alike it elicits a smile such as we bestow upon a rosebud freshly sprinkled with the morning dew, after a tributary sigh to its withered companion.

But we must not get childish over our nursery reflections. Let us for the present leave the memory of our childhood with a prayer that our little ones may be happy.







CHAPTER XVIII.

PLAN OF THE FIRST FLOOR.

It seems an acknowledged fact, though we have not ourselves verified it, that the first floor of Holland House is on a level with the stone gallery of St. Paul's.

At the left-hand side, on the landing of the principal staircase, a door opens into a little ANTE-ROOM looking south; and another door in this room, on the west, leads into the GILT ROOM. At the west end of the GILT ROOM are two doors: one leading into the MINIATURE ROOM, the other into the YELLOW DRAWING ROOM.

The windows of the GILT ROOM are in the southern wall, the three centre ones being contained in an oriel recess of irregular hexagonal form. At the east end of the northern wall, concealed by the panelling of the room, is a very large closet or recess, wherein during Cromwellian times more than one game of hide and seek may have been played. Indeed, we can imagine that the first Earl of Holland found this unsuspected space extremely useful. In the centre of the same wall, surmounted by a radiated arch, and not concealed, is a circular-headed recess. It leads into the SIR JOSHUA ROOM; and a concealed door to the east of the Sir Joshua Room leads into

the BLUE ROOM. West of the Sir Joshua Room, a passage in the thickness of the wall takes us into the DINING ROOM. Occupying almost entirely the west side of the DINING ROOM is a large arch, forming part of a wide and deep recess, lighted by a window on the north, and connected at its southern end by a concealed sliding panel with the WEST TURRET STAIRCASE. This recess leads through a glass door into a long gallery, better known as the LIBRARY, forming the WEST WING of the House. Opposite the glass door by which we entered, another and similar glass door leads into the INNER LIBRARY, much smaller than the first Library, and nearly square.

Returning into the large Library, towards the south-western corner of it, we come to a concealed door opening upon a small STAIRCASE, the other end of which we noticed in the Print Room.¹ This staircase makes a short communication between the Library and the West Rooms on the ground-floor.

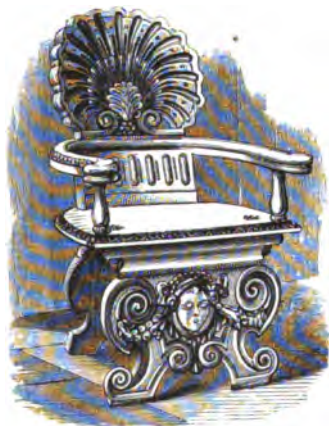
On the west side of the LIBRARY a large bay-window leads on to a terrace overlooking the DUTCH GARDEN. On the east side are, a casement window hidden in a little recess, and two doors communicating with the terrace over the West Arcade, and the LIBRARY PASSAGE, which connects the LIBRARY with the YELLOW DRAWING ROOM. On the south side of the YELLOW DRAWING ROOM is a bay-window, in the recess of which a door (south-east) serves as another entrance into the MINIATURE ROOM.

Through this last room we reach the GILT ROOM once more. Then, passing through the ANTE-ROOM, we find ourselves again on the landing of the principal staircase.

LADY HOLLAND'S APARTMENT is a *pendant* to the principal Library, and forms the EAST WING of the House. It consists of four rooms connected with each other, between the most northern of which and the BLUE ROOM is a deep recess.

¹ See p. 163.

Having now reached the BLUE ROOM, which was the late Lord Holland's dressing room, and figures in our plan as such, we have gone through the FIRST FLOOR.





CHAPTER XIX.

THE GILT ROOM.

IN our last chapter the skeleton was put together; Pygmalion's statue was formed; it remains now to clothe the skeleton with flesh, to endow the statue with life. Skeletons are not exactly beautiful to look at, and a statue, while lifeless, cannot speak. Suffer us, therefore, to hide the framework by a few art-details, while we try to make the old walls resound with the voice of tradition.

The small ante-room offers worthy of remark the fact that it is hung with sketches by Watts, interesting both as the ready expression of a genius hand, and also as good representations of some celebrated people.

They are mostly portraits of friends who formed part of the late Lord Holland's *salon* whilst he was English Minister in Florence, and include, amongst others, Prince N. Corsini, Prince T. Corsini, Prince L. Corsini, the Marquis Carrega, Monsignor (now Cardinal) Sacconi, Count Bossi, Cavalier Piero Dini, Count del Benino, Mr. Petre, Lord Walpole, Mr. Cotterell, Lady Normanby, and Lady Dover.

Now let us examine the GILT ROOM. It is wainscoted, and the compartments of the wainscoting, separated by wooden basso-relievo columns, are divided into medallions bordered with blue and gold. Within the borders are alternately painted a silver *fleur de lis* on an azure shield and a golden cross on a shield of red. The shields are severally incircled by two palm-leaves crossing each other at the bottom and top, whence they peep out of an Earl's coronet.

On entering the room the two fire-places demand our notice. Above each chinney-piece are painted two emblematical figures, beneath which, in the centre of the chimney-piece, also painted, are, on a ground of gold, some dancing nymphs. Faulkner, writing of this room, says: "In the frieze of the mantel-piece, . . . there are, on each side, two heads, and two painted bas-reliefs, copied from the celebrated antique, commonly called the Aldobrandini Marriage, a famous painting in fresco, found at Rome in the time of Pope Clement VIII."¹ These "bas-reliefs" are, according to Faulkner, what Walpole refers to when he says, talking of Cleyne: "There is still extant a beautiful chamber adorned by him at Holland-house, with a ceiling in grotesque, and small compartments on the chimneys, in the style, and not unworthy, of Parmegiano."² We are told that Walpole slightly exaggerates the merit of the pictures in the above magnificent compliment. But we think enough may be gleaned from various authors to warrant the opinion that they were good copies of a superlatively good painting. With sorrow, therefore, do we look in vain for a vestige of them.

All the decorations and paintings in the Gilt Room have been restored, either under the superintendence, or by the very hand, of Watts. To a fine taste in his work he has united a religious feeling for the Past, never allowing himself or others to lose the spirit of the old decorations; at the same time, when there was no trace left upon which to work, he admirably supplied the deficiency by creations of his own. He

¹ Faulkner, *History and Antiquities of Kensington*, chap. iv.

² *Anecdotes of Painting*. London, 1849. Vol. ii. p. 377.

assures us that when he painted the figures now on the chimney-piece, no other painting adorned it. What, then, happened to the frescoes? Silence, for the moment, meets our question. Let us hope that at some future day we may discover a clue to their history; perhaps even that some courageous hand, by removing, without destroying, what is there now, may find the *Nozze Aldobrandini* still uninjured, as in many churches of Italy, where, by accident or design, the finest frescoes have been buried under a coating of white plaster, at once the concealer and preserver of their beauty.

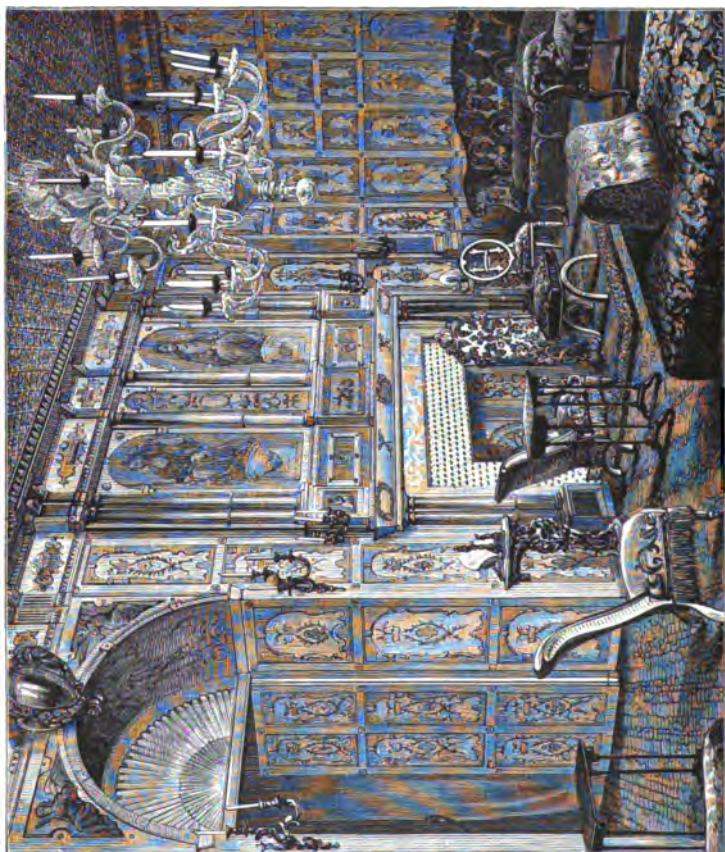
On either side of the space where the *Nozze Aldobrandini* are supposed to have been, are two medallions representing Charles the First and Sully; Francis the First and Henrietta Maria. These have only been slightly touched by Watts, who has here, with a grand absence of egotism, brought his genius to bear in preserving the genius-traces of another.

The architect of the Gilt Room is supposed to have been John Thorpe;¹ the decorator, Francis Cleyn, whose name we have already mentioned.

This Francis Cleyn was born at Rostock, and, in his youth, served under Christian IV. of Denmark. He pursued the fine arts for a livelihood, and went into Italy to cultivate them. And where better could he have gone than to that second cradle of artistic beauty—to that country where art is nature and nature is art—where the artist finds so much to revel in, and leaves the *dilettante* so much to admire? So to Italy he went, and studied nature and art, and profited by the models which both so abundantly furnish there.

During this visit he met with Sir Henry Wotton, who took an interest in him, and introduced him to Prince Charles, the

¹ “‘Sir Walter Coopes at Kensington, erected by me I. T.’ This, now Holland-house, was finished by Thorpe in 1607, but afterwards altered and added to by Inigo Jones and Stone.”—From note to Walpole’s “Anecdotes of Painting.” London, 1849. Vol. i. (Supplement), p. 200. [The words in single inverted commas appear to have come from an original list of Thorpe’s plans; as for the rest of the note, we give it as it stands, though the date seems inaccurate.]



GILT ROOM.

future unhappy King Charles I., and Francis, or, as they called him, Francesco (probably from the usual love of Italianizing every name belonging to musicians or painters), became a favourite artist both of the Prince and of his father King James I.

The ceiling of the Gilt Room was painted in grotesque by Cleyne;¹ but, alas! the accompanying woodcut shows us nothing of his work; indeed we have little more than the tradition of it, for the ceiling fell through during the minority of the third Lord Holland, and its place has been taken by a white one embossed with *fleurs de lis* and crosses. Nor were the ceiling and chimney-piece compartments Cleyne's only work in Holland House. Walpole also says, "Two chairs, carved and gilt, with large shells for backs,² were undoubtedly from his designs; and are evidences of his taste."³

The entablature is enriched by painted leaves incircling gilt acorns.

In the north-west and south-east corners are emblazoned the united arms of Rich and Cope. On the shield in the north-east corner is the motto of the Order of the Garter incircling the Rich crest, while the shield in the south-west corner is made the vehicle for a pun, having inscribed upon it the motto, "Ditior est qui se."

To our left is the oriel recess. The recess, a view of which we give on page 211, projects from an archway, on either side of which are three medallions, similar to those we have already described in the wainscoting. In the curve of the arch are some very graceful female figures painted in mezzotinto and bordered with gold. The wainscoting of the room is continued throughout the recess, the design being here and there agreeably modified by the addition of palm-branches. Two shields crown the two corners of the recess; that to the north-east bearing the arms of the Rich family, that to the north-west those of Sir Walter Cope.

¹ See quotation from Walpole's *Anecdotes of Painting* on page 205.

² See tail-piece to chapter xviii.

³ Walpole's *Anecdotes of Painting*. London, 1849. Vol. ii. p. 377.

From the centre window we have a view of the terrace and field, which are shut in from the town by a thick belt of trees. But our eye glances over them and the London roofs, and rests upon the fine outline of the Surrey Hills. Through the side windows we see the two wings of the house, protected by a grove of trees from which, to the left, emerges one dark and stately cedar.

And now, turning round, we see opposite us a repetition of the arch beneath which we are standing. Over this "double" are (more heraldry) the arms of Henry Rich.¹ Under it is a folding-door, surmounted by the fan-like, radiated arch, and decorated in harmony with the rest of the room.

The furniture accords so well with the taste of the seventeenth century, and the illusion about the interior is so complete, that we have no difficulty in transporting ourselves back to the period when the Gilt Room was prepared by the first Earl of Holland for the purpose of giving a ball to Prince Charles on the occasion of his marriage with Henrietta Maria of France.

Those who have read our sketch of the life of Henry Rich will not be surprised that the gallant courtier should have wished to give a ball to the young Prince and Princess, or that he should have planned it with all possible splendour.

But *l'homme propose, et Dieu dispose*: we find that, for some unexplained reason, the ball was not given.

Nevertheless, we may not unreasonably conjecture that these walls have echoed back many a gay laugh, that this room has been the scene of many a festive gathering, that many a gallant cavalier has there rejoiced in the smiles of his fair lady, and has vowed her the most beautiful of the merry dazzling throng.

The following list, which we have taken from the MSS. at Holland House, and which was probably written by a servant though referring to a later time (May 1, 1753), is still interest-

¹ See head-piece to this chapter.



GILT ROOM.

ing as a relic of the past, and as giving us an idea of how they did such things in those days:—

Danced in the Gilt Room.

Lady Caroline Petersham	danced with	Earl of March.
Lady Betty Spencer	"	Lord Cathcart.
Countess of Coventry	"	Captain Sandys.
Countess of Holderness	"	Mr. Churchill.
Countess of Stafford	"	Mr. Vansittart.
Countess of Hillsborough	"	Mr. George Brudenell.
Lady Bateman	"	Mr. Henry Digby.
Lady Camilla Bennett	"	L ^t -Colonel Sandford.
Lady Anne Keppel	"	S ^r John Bland.
Lady Caroline Keppel	"	Ensign Smith.
Lady Mary Churchill	"	L ^t -Colonel Seabright.
Lady Baltimore	"	Lord Hobart.
Mrs. Legge	"	S ^r Thomas Seabright.
Miss Clifford	"	Mr. West.
Lady Fawkener	"	Mr. Richard Lewson.
Miss Kitty Compton	"	Mr. George Selwyn.
Miss Brudenell	"	Ensign Carey.
Miss Digby	"	Captain Carlton.
Miss Bishop	"	Duke of Richmond.
Miss Mackworth	"	Mr. George West.
Lady Caroline Fox	"	Earl of Hillsborough.

Setters by.

Lady Albermarle	}	Play'd two Pools at Quadrille.
Lady Yarmouth		
Mrs. Digby		
Mr. Fox		
Dutchess of Bedford	}	Cut in at Whist.
Lady Betty Waldegrave		
Lady Pembroke		
Duke of Marlborough		
Earl of Coventry	}	Cribbage (<i>sic</i>) Players.
Mr. Rigby		
Mr. Ellis		
Lady Townshend		
Duke of Bedford	}	Cribbage (<i>sic</i>) Players.
Countess of Kildare		
Mrs. Ellis		
Lord Bury		
Lord Digby	}	Cribbage (<i>sic</i>) Players.
Mr. Dicky Bateman		

Earl of Kildare	}	only Look'd on.
Mr. Legge		
Countess of Fitzwilliams		
Lady Trevor		
Commodore Keppell		
Mr. H. Walpole		
Mr. Calcraft	}	Danced Minuets only.
Lord Bateman		
Earl of Holderness		

The Card Players play'd but a little while.

The Card Tables (in Number three) were in Lady Caroline's Dressing Room. The Balcony, as well as the Gilt Room, was lighted up, and they Danced a little while in both.

Tea, Negus, &c., at which Mrs. Fannen Presided, in the Tapestry Room. At One We all went down to a Cold Supper, at Three Tables in the Saloon, and three in the Dining Room.

Supper was remov'd at each Table with a Desert (*sic*), and Ice.

All sate down, Lady Townshend, Lady Fitzwilliams, Duke of Marlbro', and Mr. Legge, only Excepted who went before Supper.

Danced after Supper.

No Dancer went before three, or stay'd after Five.

The Tables Prepar'd in the Supper Rooms held Fifty-six. A Corner Table was plac'd Extraordinary for Six Men, Besides. Sate down to Supper in all Sixty-two.

Lord Digby, and Mr. Bateman, did not sup, but walk'd about admiring.

So people ate and drank and danced and played cards a hundred and twenty years ago. And they eat and drink and dance and play cards in the present day; and they will eat and drink and dance and play cards a hundred and twenty years hence. Naturally, there will be variations of detail: one age may prefer venison pasties, sack, minuets, and "cribbege;" another age truffles, *Château Margaux, deux-temps*, and *écarté*. These, however, are but different means of attaining the same end. Nor need we wonder at the monotony of human wants. Rather, given the monotony of human wants, should we wonder at the diversity in human development; a development which is not always progressive. For, in spite of political gains, in spite of strides in liberty, we revert with tenderness to earlier days, and would pay a tributary sigh to the polish and intel-

lectual poetry of our first Charles's court! But, alas! the courtiers of that court were soon to end their glittering career, some in dispersion, some in exile, some in battle, some on the scaffold. Amongst the latter victims was, as the reader may have already seen with somewhat full particulars, the first Earl of Holland.¹

And so the brilliant medal has its reverse: for now, in spite of being still sometimes filled by a joyous, laughing crowd, the Gilt Room is said to be tenanted by the solitary ghost of its first lord, who, according to tradition, issues forth at midnight from behind a secret door, and walks slowly through the scenes of former triumphs with his head in his hand. To add to this mystery, there is a tale of three spots of blood on the side of the recess whence he issues, three spots of blood which can never be effaced.

¹ See chap. i.





CHAPTER XX.

THE SIR JOSHUA ROOM.

PASSING through the circular recess to the right of the GILT ROOM, we enter the SIR JOSHUA ROOM, also called the CRIMSON DRAWING ROOM, from the colour of the silk upon its walls. As a room, it is not specially worthy of attention, but are there not every day plain women who compensate by their taste in dress for their want of beauty? And may not the SIR JOSHUA ROOM, even without any other merit, secure a homage to its clothing, hung as it is almost entirely with masterpieces by Sir Joshua Reynolds? Before, however, giving a list of these, we will mention the pictures by other hands:—

A landscape, with figures, by F. Mola.

Landscape was what Mola excelled in, and he enjoyed more than a mere reputation for it during his lifetime. He lived in the seventeenth century, was protected by Innocent X. and

Alexander VII., and had started for the Court of Louis XIV. when death overtook him.

The Vision of St. Antony of Padua, by Murillo.

The name of Murillo speaks for itself, and an account of him in these pages would be out of place; not so, however, of the subject he has here treated, which, by the way, he has treated several times. According to tradition, St. Antony was expounding the mystery of the Incarnation, when the Infant Saviour came down and stood upon his book. In the present instance, though St. Antony is praying, not expounding, and two features are to be particularly noticed in the picture: that St. Antony seems to ignore the *visible* Presence of Him whom he is adoring, and that the Divine Infant impresses no weight upon the book—as indeed a *spiritual* form would not—yet Murillo is guilty of allowing the *spiritual* form to throw a *shadow*! Nor is this the only instance in which Murillo has fallen into this error, an error which, so far as we are aware, has escaped criticism. Curious indeed that one who so often shines forth as a heaven-inspired artist, one whose choice of subjects proves that his thoughts dwelt constantly in another world, should have overlooked this essential and very beautiful distinction between the spirit and the flesh, and should have given to the one such a marked attribute of the other. But if the great painter has thus not always proved himself an accurate poet, a great poet has in similar circumstances proved himself a true painter. Dante, throughout his glorious journey keeps in sight this spiritual indication:—

“Ora, se innanzi a me nulla s’ adombra,
Non ti maravigliar, più che de’ cieli,
Che l’ uno all’ altro ’l raggio non ingombra.”¹

Or as Longfellow renders it:—

“Now if in front of me no shadow fall,
Marvel not at it more than at the heavens,
Because one ray impedeth not another.”

¹ Purgatorio, iii. 28—30.

A few words about St. Antony. He was a native of Lisbon ; but received his name from his long residence at Padua, which city has the treasure of his relics. And in the same way that his native place was not Padua, so his original name was not Antony. Born in 1195, he was christened Ferdinand, which name, when he entered the Order of St. Francis, he changed for Antony, out of devotion to the great patriarch of monks, who was the titular saint of the little chapel in which he took the habit. His devotion was kindled at Coimbra, when Don Pedro, Infant of Portugal, brought over from Morocco the relics of the five friars who had been lately there crowned with Martyrdom. In 1221 he entered the Order of St. Francis, and afterwards started to convert the Moors. Ill health forced him back to Europe, and contrary winds drove him to Sicily. Thence he went to Assisium, to see St. Francis. When he first established himself in Italy, he worked in modest obscurity. But he tried in vain to conceal his gifts. They were too great to be hid : and his service to religion may be said to have equalled his courage in the cause. The boldness he showed towards Ezzelino, and his temporary influence over that tyrant, might make a noble chapter in history. Nor was his wisdom less than his courage. Having once invited a brother to go out with him to preach, he returned to his convent without making any sermon. His companion asked him why he had not preached. "We have done it," said the saint, "by our modest looks, and by the gravity of our behaviour." After belonging for ten years to the Order of St. Francis, he died on the 13th of June, 1231, in the suburbs of Padua ; reciting on his death-bed the seven penitential psalms and the hymn in honour of the Blessed Virgin, which begins : "O Gloriosa Domina."¹

From Murillo we come to Velasquez and have a view of the Port of Melilla (on the coast of Africa), with figures in the foreground.

This picture, now in the SIR JOSHUA ROOM, was, curiously enough, formerly the property of Sir Joshua himself. At his

¹ Butler's Lives of the Saints.

sale, it was bought by Samuel Rogers, who gave it to Elizabeth, Lady Holland. Wilkie, after his travels and studies in Spain, pronounced it to be an undoubted Velasquez, both in landscape and figures.

This great Spanish painter of the seventeenth century, who attempted—and attempted with success—almost every subject in the domain of his art, probably owes his greatest reputation to his portraits; but in the view before us we do not admire the figures so much as the rest of the picture, where the harmonious massing and light handling of the master are traceable.

Two landscapes by Jacob Janson, dated respectively 1770 and 1771.

Jacob Janson, it is said, imitated Paul Potter's finished style, and it is certain at least that he imitated his subjects.

A couple of exquisite G. Morlands: the one, two donkeys, dated 1791; the other, a group of sheep, undated. As a rule, Morland's success is in inverse proportion to the size of the work, and the two little pictures before us may be considered perfect gems of their kind.

Then there is a landscape with hawking, by Hackert. And there are four paintings which belonged to Mr. Fox, and came from St. Anne's Hill. These are:—

Two Teniers, signed "D."

A Wouvermans.

A sea-view by Van der Velde.

Next, presiding over his own works, we would notice SIR JOSHUA REYNOLDS, painted by Lady Anne Fitzpatrick, daughter of the second Earl of Upper Ossory. And it may here be mentioned that the great artist took the portrait of the lady who took his.

But in the SIR JOSHUA ROOM we must, however briefly, give a few words to Sir Joshua's biography. He was born in 1723, at Plympton, near Plymouth, was son of the Rev. Samuel Reynolds, and one of eleven children. "His father," says Malone, "had a notion,¹ that it might at some future period of

¹ From Dr. Percy, Lord Bishop of Dromore.

life be an advantage to a child to bear an uncommon christian name; which might recommend him to the attention and kindness of some person bearing the same name, who, if he should happen to have no natural object of his care, might be led even by so slight a circumstance to become a benefactor. Hence our author [Reynolds] derived the scriptural name of Joshua, which, though not very uncommon, occurs less frequently than many others;"¹ The artist, however, had an uncle who was also his godfather, called Joshua,² which, better than the Bishop's argument, may be the source of his name. In any case, he developed early a love for drawing, taught himself perspective, acquired a taste for painting, thought Raffaello the greatest of all painters, and in 1740 studied under Hudson. In 1749 he went with Captain Keppel to the Mediterranean, and soon he found his way to Rome. But though he had almost boundless admiration for Venetian colouring,³ Italian influence is much more traceable in his writings than in his pictures. On the founding of the Royal Academy in 1768, he was appointed President; and in 1790, at the conclusion of his fifteenth and last discourse delivered to the students, he paid a noble tribute to the genius of Michel Angelo, saying: "If the high esteem and veneration in which Michel Angelo has been held by all nations and in all ages, should be put to the account of prejudice, it must still be granted that those prejudices could not have been entertained without a cause: the ground of our prejudice then becomes the source of our admiration. But from whatever it proceeds, or whatever it is called, it will not, I hope, be thought presumptuous in me to appear in the train, I cannot say of his imitators, but of his admirers. I have taken another course, one more suited to my abilities, and to the taste of the times in which I live. Yet however unequal I feel myself to that attempt, were I now to

¹ The Works of Sir Joshua Reynolds, with an Account of his Life, &c. by Edmond Malone. London, 1798. Vol. i. p. v.

² Northcote: Memoirs of Sir Joshua Reynolds. London, 1813. P. 6.

³ See Appendix C.

begin the world again, I would tread in the steps of that great master: to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.

"I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these Discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this Academy, and from this place, might be the name of—MICHEL ANGELO."¹ Reynolds thus made the great Italian's name as an epitaph to his own public life. Early in 1792 he himself died.

The taste of the age, rather than his own taste, made him especially a portrait-painter. But he painted some historical pictures, and was, according to Rogers, "always thinking of his art." Rogers, in support of this statement, says that one day Sir Joshua was walking with Dr. Lawrence near Beaconsfield, when they met a beautiful little peasant boy, who was a good deal sun-burnt. Sir Joshua, after looking earnestly at the child, exclaimed, "I must go home and deepen the colouring of my *Infant Hercules*."²

Sir Joshua was a good writer too: his notes of the journey which he made to Flanders and Holland in 1781 are well known, and he was the first proposer of the Literary Club, which counted amongst its members Johnson, Burke, Goldsmith, and Garrick.³ He was a member of the Royal and Antiquarian Societies, and was made Doctor of Laws by the University of Oxford, to say nothing of succeeding Ramsay as principal painter to the King.⁴

Sir Joshua frequently visited Holland House. Lady Sarah Lennox, who before her marriage lived there with her sister and

¹ Beechey: Reynolds's Literary Works. London, 1852. Vol. ii. Fifteenth Discourse.

² Rogers's Table Talk. (Dyce.)

³ Boswell's Life of Johnson. Chap. xiv.

⁴ Pilkington's Dictionary of Painters.

brother-in-law, was one of his favourite sitters ; and it has been stated that the last male portrait which he painted was that of Charles James Fox.¹ We give the facsimile of an autograph of Sir Joshua in Holland House.

Now we come to his works ; that is to say, to those of his works which are in this room.

"Muscipula:" the picture of a mischievous little girl, with a face too clever to be plain, holding a trap in which a mouse is imprisoned, while Puss from behind looks up wistfully. We can almost hear Puss smacking her lips ; and the child, keeping her prize high above the would-be thief, seems to say, with a knowing look, "No! Puss shan't get it!" This famous picture has been long known under the name of "Muscipula." Count d'Adhemar was the original purchaser of it. "Sir Joshua, who fancied that he was bargaining for a different and less important picture, told him that the price was fifty guineas ; and on discovering the mistake, allowed him to have *Muscipula* for that sum.—Fox had been anxious to possess *Muscipula* when it was first painted ; and he bought it at the Ambassador's sale for (I believe)," says Rogers,² "fifty guineas."

Charles James Fox, painted in 1784, when consequently he was thirty-five years old.

The first Lord Holland.³ This picture belonged to Miss Fox, sister of the third Lord Holland, and is supposed to have been stolen from her house in London, when she was removing into Little Holland House. It eventually found its way into Colnaghi's shop ; and after a separation of nearly thirty years, Miss Fox was able to buy back her own property.

Cotton, talking of an unfinished look in some of Sir Joshua's pictures, and which, when they were first sent home, caused occasional disappointment, adds : "it is said that Lord Holland when he received his portrait, could not help remarking that it

¹ Sir Joshua Reynolds and his Works. By William Cotton, M.A. London, 1856. Chap. v.

² Rogers's Table Talk. (Dyce.)

³ See head-piece to this chapter.

Received April 20 1789 from the Hon^{ble}
Charles Fox the sum of one hundred
Guineas for his Portrait

Reynolds

£ 105—

Found amongst some old receipts in the year 1842 by J. M. W. Turner

had been hastily executed ; and making some demur about the price, asked Reynolds how long he had been painting it, the offended artist replied, ' All my life, my Lord.' ”¹

Mary, Lady Holland.

Florentius Vassall, and Mrs. Russell as a child.

Lord George Lennox.

Right Hon. Thomas Conolly.

Mary, Duchess of Richmond.

Although Sir Joshua has given his voice against the expression, yet the portrait simply catalogued as the Hon. Caroline Fox, with a dog, is essentially a *pleasing picture*. The child and dog playing together are prettily grouped, and there is about it an air of old fashion combined with vividness which make it at the same time—let us not be called paradoxical—both *novel* and life-like.

Baretti,² a portrait. Here, then, is the man to whom we owe, from Dr. Johnson, three letters which Boswell says “are among the very best he ever wrote.”³ In one of these,⁴ the Doctor informed Baretti that his “English style still continues in its purity and vigour,” and also that his “friends here expect such a book of travels as has not been often seen.” Probably the great Italian teacher is best known in England by his Dictionary and Grammar, but he did write a book upon Italy, and Johnson did praise it. Whether our cynic thought more kindly of Baretti than he did of the world in general, may be judged by the following dialogue between him and Boswell, after they had fallen upon the subject of our feeling for the distresses of others:—

“BOSWELL: But suppose now, Sir, that one of your intimate friends were apprehended for an offence for which he might be

¹ Sir Joshua Reynolds and his Works. By William Cotton, M.A. London, 1856. Chap. v. (From Northcote's MS. in the Plymouth Library.)

² See tail-piece to this chapter.

³ Boswell's Life of Johnson. Note in chap. xi.

⁴ Dated June 10, 1761, and given, as are also the other two letters, in Boswell's Life of Johnson, chap. xi.

hanged. JOHNSON: I should do what I could to bail him, and give him any other assistance; but if he were once fairly hanged, I should not suffer. BOSWELL: Would you eat your dinner that day, Sir? JOHNSON: Yes, Sir, and eat it as if he were eating with me. Why, there's Baretti, who is to be tried for his life to-morrow; friends have risen up for him on every side; yet if he should be hanged, none of them will eat a slice of plum pudding the less. Sir, that sympathetic feeling goes a very little way in depressing the mind."¹

Then, to illustrate this judgment passed upon the farce of human sympathy, the worthy Doctor takes an argument out of Boswell's own mouth. Boswell says: "I told him that I had dined lately at Foote's, who showed me a letter which he had received from Tom Davies, telling him that he had not been able to sleep from the concern he felt on account of '*this sad affair of Baretti*,' begging of him to try if he could suggest anything that might be of service; and, at the same time, recommending to him an industrious young man who kept a pickle shop. JOHNSON: Ay, Sir, here you have a specimen of human sympathy: a friend hanged, and a cucumber pickled. We know not whether Baretti or the pickle-man has kept Davies from sleep: nor does he know himself. And as to his not sleeping, Sir, Tom Davies is a very great man; Tom has been upon the stage, and knows how to do those things: I have not been upon the stage, and cannot do those things."²

But whatever was Johnson's theory, his practice in this case proved that he could throw his heart into friendship. On the 20th of October, 1769, the day after the above conversation, Dr. Johnson appeared as a witness, "for the only time I suppose in his life," says Boswell,³ to give evidence to the character of this same Baretti. It appears that the latter had stabbed a man in the street, and that he "was arraigned at the Old Bailey for murder." Boswell proceeds: "Never did such a constellation of genius enlighten the awful Sessions-house, emphatically

¹ Boswell's Life of Johnson. Chap. xvii.

² Ibid.

³ Ibid.

called Justice-hall: Mr. Burke, Mr. Garrick, Mr. Beauclerk, and Dr. Johnson; and undoubtedly their favourable testimony had due weight with the court and jury. Johnson gave his evidence in a slow, deliberate, and distinct manner, which was uncommonly impressive."¹ Baretto was not hanged; and if we wanted any other motive than that of humanity to make us rejoice at his acquittal, we should find it in the interest inspired by the life-like portrait before us.

Baretto is seated in an old arm-chair; he is a plain man, dressed in a plain coat, and his short-sightedness is made evident by the proximity of the book to his nose. But the attitude is so true, the style of the picture so natural, that, were it not for the undivided attention he is giving his book, we might expect him to put it down for a quiet chat.

The portrait was one of a series painted by Sir Joshua for Mrs. Thrale's library at Streatham; at the dispersion of which it was bought by Mr. Watson Taylor, and at his sale it passed to the third Marquis of Hertford. Lord Hertford afterwards gave it to Henry Richard, Lord Holland, in exchange for a portrait of Lady Irwin, Lord Hertford's grandmother. Baretto, by Sir Joshua, is well known from having been engraved and exhibited; but to us it is more that a mere portrait—it is a friend.

Lastly, we come to the far-famed picture of Lady Sarah Lennox, Mr. Fox (Charles James), and Lady Susan Strangways.

Lady Sarah Lennox, a beautiful girl, is leaning out of a window of Holland House, whilst Charles James Fox, at the time only thirteen or fourteen years old, is walking below with Lady Susan Strangways, who offers a dove to Lady Sarah. Of the three figures, Lady Sarah's is the most graceful. But the charm of the picture, to our mind, lies in the originality of the grouping, and in its subdued, harmonious colouring—subdued, without being monotonous, though the proximity of the background, by occasioning defective perspective, makes a real fault in the composition. The inclination of Lady Sarah's head is

¹ Boswell's Life of Johnson. Chap. xvii.

exquisite, and her features are fine, but do not convey to us the impression of the beautiful woman we are led to believe she was, by the enthusiasm her beauty caused. Is it that we are less enthusiastic for beauty nowadays, or is it that her charm lay in an expression impossible to translate upon canvas ? But no ! Sir Joshua must have been equal even to that—the fault must be with us. Lady Susan is not so handsome, nor is her position so graceful ; but her delicate colouring and pretty drapery play their parts well here. Fox, in a blue coat, contrasting effectively with the drapery of Lady Susan, has a paper in his hand, and looks very old for his age ; which sign of the future great statesman's precocity may give additional interest to Sir Joshua's work. But even without Fox's presence, the picture would be especially interesting, Lady Sarah Lennox and Lady Susan Strangways each being the heroine of a true romance.

Lady Susan Strangways, daughter of the first Lord Ilchester, and consequently niece of Henry Fox, afterwards first Lord Holland, and cousin of Charles James Fox, married Mr. O'Brien the actor. She had evidently dramatic propensities ; for while she was still a young girl, Walpole speaks of her acting :—

“ I was excessively amused on Tuesday night ; there was a play at Holland-house, acted by children ; not all children, for Lady Sarah Lennox and Lady Susan Strangways played the women. It was ‘ Jane Shore ; ’ Mr. Price (Lord Barrington's nephew) was Gloster, and acted better than three parts of the comedians. Charles Fox, Hastings ; a little Nichols, who spoke well, Belmour ; Lord Ofaly, Lord Ashbroke, and other boys, did the rest : but the two girls were delightful, and acted with so much nature and simplicity, that they appeared the very things they represented. Lady Sarah was more beautiful than you can conceive, and her very awkwardness gave an air of truth to the shame of the part, and the antiquity of the time, which was kept up by her dress, taken out of Montfauçon. Lady Susan was dressed from Jane Seymour ; and all the parts were clothed in ancient habits, and with the most minute propriety. I was

infinitely more struck with the last scene between the two women than ever I was when I have seen it on the stage. When Lady Sarah was in white, with her hair about her ears, and on the ground, no Magdalen by Correggio was half so lovely and expressive. You would have been charmed too with seeing Mr. Fox's little boy [Henry Edward], of six years old, who is beautiful, and acted the Bishop of Ely, dressed in lawn sleeves and with a square cap; they had inserted two lines for him, which he could hardly speak plainly. Francis had given them a pretty prologue."¹

But Lady Susan's acting proved a reality when one fine day, the fine world was awakened with the startling news which, on the 5th of April, 1764, Mrs. Harris writes to her son:—

"The court and assembly's talk yesterday was all of the match of Lady Susan Strangways and O'Brien the player. It is said she went out Saturday with a servant, whom, under the pretext of having forgotten something, she sent back, and said she would wait in the street till her return. O'Brien was waiting in a hackney-coach, which she got into, and they went to Covent Garden Church, and were married. 'Tis a most surprising event as Lady Susan was everything that was good and amiable; and how she ever got acquainted with this man is not to be accounted for; they say she sent him 200*l.* a little time since. Everybody is concerned at this rash step. She is of age."²

And now, in part support of everybody being "concerned at this rash step," let us quote Horace Walpole, to the Earl of Hertford:—

"You will have heard of the sad misfortune that has

¹ Horace Walpole's Letters. To George Montagu, Esq., Jan. 22, 1761.

² A Series of Letters of the first Earl of Malmesbury, his family and friends, from 1745 to 1820. London, 1870.—It seems almost a coincidence that, appended to the last mention of Lady Susan in this letter, is a note:—"A beautiful picture of Lady Susan, by Sir Joshua Reynolds, is at Holland House."

happened to Lord Ilchester by his daughter's marriage with O'Brien the actor. But, perhaps, you do not know the circumstances, and how much his grief must be aggravated by reflection on his own credulity and negligence. The affair has been in train for eighteen months. The swain had learned to counterfeit Lady Sarah Bunbury's hand so well, that in the country Lord Ilchester has himself delivered several of O'Brien's letters to Lady Susan; but it was not till about a week before the catastrophe that the family was apprised of the intrigue. Lord Cathcart went to Miss Read's,¹ the paintress: she said softly to him, 'My lord, there is a couple in next room that I am sure ought not to be together, I wish your lordship would look in.' He did, shut the door again, and went directly and informed Lord Ilchester. Lady Susan was examined, flung herself at her father's feet, confessed all, vowed to break off—but—what a *but*!—desired to see the loved object, and take a last leave. You will be amazed—even this was granted. The parting scene happened the beginning of the week. On Friday she came of age, and on Saturday morning—instead of being under lock and key in the country—walked down stairs, took her footman, said she was going to breakfast with Lady Sarah, but would call at Miss Read's; in the street, pretended to recollect a particular cap in which she was to be drawn, sent the footman back for it, whipped into a hackney chair, was married at Covent-garden church, and set out for Mr. O'Brien's villa at Dunstable. My lady—my Lady Hertford! what say *you* to permitting young ladies to act plays, and go to painters by themselves?

"Poor Lord Ilchester is almost distracted; indeed, it is the completion of disgrace—even a footman were preferable; the publicity of the hero's profession perpetuates the mortification. *Il ne sera pas milord, tout comme un autre.* I could not have believed that Lady Susan would have stooped so low. She may, however, still keep good company, and say, 'nos numeri

¹ Miss Catherine Read, who did the pretty portrait of the *Gunning* Duchess of Hamilton.

sumus'—Lady Mary Duncan,¹ Lady 'Caroline Adair,² Lady Betty Gallini³—the shopkeepers of next age will be mighty well born. If our genealogies had been so confused four hundred years ago, Norborne Berkeley would have had still more difficulty with his obsolete Barony of Bottetourt, which the House of Lords at last has granted him."⁴

The church where the marriage took place was St. Paul's, Covent Garden; it was built about the year 1633 by Inigo Jones, and is historically interesting. The parish registers record the baptism of Lady Mary Wortley Montague, and the burials of the notorious Robert Carr, Earl of Somerset; Butler, author of "*Hudibras*;" Lely, the painter; Kynaston, the actor; Wycherley, the dramatist; Wolcott (better known as Peter Pindar), and many others.⁵

It is a disputed point amongst moralists and theologians whether retribution overtakes a man during his life, or even in a succeeding generation. Let those who interest themselves in the matter note that some twenty years after a member of the Fox family had brought desolation into the house of Lennox, one still lower, socially, than Sir Stephen's son contributed towards a similar catastrophe in the house of Fox!

The beauty of Lady Sarah has been commented on, rather than described, by Henry Fox, her brother-in-law, Lady Caroline's husband, who says: "Her Beauty is not easily describ'd, otherwise than by saying She had the finest Complexion, most beautifull Hair, and prettyest Person that ever was seen, with a sprightly and fine Air, a pretty Mouth, and remarkably fine Teeth, and excess of Bloom, in Her Cheeks, little Eyes;" so far so good; and we dare assert that if the

¹ Daughter of the seventh Earl of Thanet, married, in September 1763, to Doctor William Duncan, who was soon afterwards created a baronet.

² Daughter of the second Earl of Albemarle, married, in 1759, to Mr. Adair, a surgeon.

³ Daughter of the third Earl of Abingdon, married to Sir John Gallini.

⁴ Horace Walpole's Letters. To the Earl of Hertford, April 12, 1764.

⁵ Murray's Handbook for London.

"little Eyes" were bright, they could, with the assistance of so many other advantages, more than pass muster. But this is not all. The same authority adds, as if he felt himself unequal to the task of making us understand how lovely she was: "but this is not describing Her, for Her Great Beauty was a peculiarity of Countenance, that made Her at the same [time] different from, and prettier than, any other Girl I ever saw."¹

She had evidently inherited her beauty from her mother, who, while still in the school-room, was married, in a truly ludicrous manner, to Lord March. The story is told us by her grandson, Mr. Henry Napier: "My grandfather, the second Duke of Richmond, was one of the Lords of the Bedchamber to King George the second, who then resided at Kensington Palace: he had been, as was the custom in those days, married, while yet a boy, to Lady Sarah Cadogan, daughter of that Lord Cadogan who, as a cavalry officer, distinguished himself so much in the Duke of Marlborough's wars.

"This marriage was made to cancel a gambling debt, the young people's consent having been the last thing thought of: the Earl of March was sent for from school and the young Lady from her nursery; a clergyman was in attendance, and they were told that they were immediately to become man and wife! The young lady is not reported to have uttered a word; the gentleman exclaimed: '*They surely are not going to marry me to that dawdy?*' The ceremony, however, took place, a post-chaise was ready at the door, and Lord March was instantly packed off with his Tutor to make the '*Grand Tour*,' while his young wife was returned to the care of her Mother, a Dutchwoman, daughter of William Munter, Counsellor of the Courts of Holland. After some years spent abroad, Lord March returned, a well-educated, handsome young man, but with no very agreeable recollections of his wife. Wherefore, instead of at once seeking his own home, he went directly to the Opera or Theatre, where he amused himself, between the acts, in examining the company. He had not been long occupied in

¹ Holland House MSS. Memoir by Henry Fox, first Lord Holland.

this manner, when a very young and beautiful woman more especially struck his fancy, and, turning to a gentleman beside him, he asked who she was. 'You must be a stranger in London,' replied the gentleman, 'not to know the toast of the Town, the beautiful Lady March!' Agreeably surprised at this intelligence, Lord March proceeded to the Box, announced himself, and claimed his Bride, the very dowdy whom he had so scornfully rejected some years before, but with whom he afterwards lived so happily that she died of a broken heart within the year of his decease, which took place at Godalming, in Surry, in August 1750, when my mother was only five years and a few months old."¹

This is truly one of the frolics in which Destiny every now and then indulges. The young man, married whether he would or not, scarcely looking at his bride, after one glance has sufficed to make him cry out against being married to "that dowdy," is meant later on in life to fall in love with that same "dowdy" grown into a beauty, and the two are so happy together that when he is dead, incapable of living without him, she follows him to the grave. And we see marriages every day turn out badly, after years of passionate love.

But the mother must not make us forget the daughter, on whose beautiful face we are now gazing. The first we learn of her is a pretty scene between King George the Second and the little girl walking in Kensington Gardens. "My grandfather, as I said," continues Mr. Napier, "being about the Court, his children were often taken to walk in Kensington Gardens by their French or Swiss Governess to see the Royal Family promenade, as they usually did, on the broad walk: the children could speak no English, and on one of these days of public procession, while the Governess and my aunt, Lady Louisa Conolly, were quietly looking on, my mother, who was of a lively, volatile disposition, suddenly broke from the astonished Frenchwoman and bounding up to the King, exclaimed laughing, '*Comment vous portez-vous, Monsieur le Roi, vous avez une grande et belle maison ici, n'est-ce pas?*' Old George the Second was delighted

¹ Holland House MSS.

at this *naïveté*, and soon discovering who she was, desired that she should be brought very often to see him."¹

And the desire of the old monarch was obeyed. Little Lady Sarah was taken frequently to amuse him. She succeeded: "On one occasion," to continue in Mr. Napier's words, "after a romp with my mother, he [the King] suddenly snatched her up in his arms, and, after depositing her in a large China Jar, shut down the cover to prove her courage, but soon released her when he found that the only effect was to make her, with a merry voice, begin singing the French song of '*Malbruc*,' with which he was quite delighted."²

But pretty as she was, romping on the knees of a King, she was not to escape the greatest misfortune which can happen to any one. While yet a child she lost her mother. The Duchess of Richmond died in 1751, as we already know, a year after the death of her husband. And Lady Sarah, with her sister Lady Louisa, went to Ireland under the charge of their elder sister, Lady Kildare, afterwards Duchess of Leinster, with whom she remained till she was thirteen years old.

After this we find her within the walls of Holland House, under the guardianship of her eldest sister, Lady Holland. Here, then, is Lady Sarah growing rapidly out of her childhood—changed by years and events, no longer the mischievous, frolicsome little girl, but merging into a beautiful and timid young lady. George the Second heard of her return to the vicinity of his Palace, and remembering the child of five years old who had amused him in days gone by, he expressed a great wish to see her. Lady Sarah accordingly is taken into his presence, and a curious scene occurs. The old monarch, with the young Prince of Wales, sits surrounded by his court. The lovely girl enters, shy of such a circle, but George the Second, forgetting the lapse of years, begins to joke and play with her, as if she were still a child of five years old."³

Poor Lady Sarah! how well we can enter into her embarrassments! How well we can understand the sudden blush which

¹ Holland House MSS.

² Ibid.

³ Ibid.

overspread her cheek ! But the King does not see matters at all in the same light. He had expected to be amused, and now he finds what to him is a silly, silent miss. "*Pooh !*" he exclaims, "*she is grown quite stupid !*"

The same cause, however, can produce different effects, and there is amongst the spectators of this scene one who regards the embarrassed air, the blushing cheek, the tremulous lip, as only additional charms to her beauty. This spectator is the future King George the Third. Probably, in the first instance, he was moved by that "pity" which is "akin to love." Mr. Napier, from whose account we have chiefly taken our story, tells us the Prince of Wales was then "struck with admiration and pity, feelings that ripened into an attachment which, as I have been told, never left him, even in his most unsettled moments, until the day of his death !" ¹ But whilst this feeling was beginning to take possession of the Prince of Wales's heart, Lady Sarah herself seems to have set small store by it. She is described to us as being fond of dogs ; as we shall later see, she is said to have wept over the death of a squirrel more than over the loss of a royal suitor ; and here, in this picture, she is represented holding out a longing hand for a dove, so that we are led to suppose her heart was not yet given to anything very serious. Her predilection for dumb pets seems certain ; as *perhaps* her preference for them over outspoken mankind ; but posterity can hardly judge fairly of that most inexplicable enigma—a woman's heart. Her love for dogs came perhaps from a consciousness of their fidelity ; her tears for the squirrel may have been shed to disguise those she could not restrain shedding for the lover who was going to plight his faith elsewhere ; and her longing for the dove has about it something too feminine and graceful to need an apology. Meanwhile George the Second had died, the Prince of Wales had become King, and Lady Sarah, arrived at the age of fifteen, was not affected by the change. Her great charm in George the Third's eyes was, combined with her beauty, her spirit of truthfulness. Once he pressed her to say something

¹ Holland House MSS.

and she refused, because "it would have been telling an untruth." "But," said the King, "you would not mind a white lie?" and she answered, "Yes, I would, Sir." Mr. Napier further on adds: "The King told somebody soon afterwards that he liked Lady Sarah so much because she spoke her mind so frankly and was utterly devoid of guile." We doubt George the Third himself being much given to white lies, if a love of truth can be proved by a dislike of the finest drama. He considered a great part of Shakespeare as "stuff," and, far from indulging in pleasures of the imagination, his only amusement seems to have been hunting.

Mr. Napier assures us that the King really wished to marry her, and her brother-in-law, Fox, has been accused of plotting to make her Queen. She, however, would appear to have taken the matter with unambitious indifference. Perhaps she was too young to be actuated by great steadiness of purpose. Lady Susan Strangways, who holds up the dove in Sir Joshua's picture, was a great friend of the lovely girl—she had not at that time made her *mésalliance*—and she was chosen by George III. as an interpreter of his feelings. One evening at a private Court Ball, when, according to Mr. Napier's account, Lady Sarah was absent, the King entered into conversation with Lady Susan and amongst other things asked her when she meant to leave Town. "I intend to remain for the coronation, Sir." He answered that it would be a fine sight, but was not yet to take place "*but there will be no coronation until there is a Queen, and I think your friend is the fittest person for it; tell your friend so from me.*"

"When my mother next saw him at court," Mr. Napier continues, "he took her alone into a recess of one of the large windows and said, 'Has your friend told you of my conversation with her?'—'Yes, Sir.' 'And what do you think of it? Tell me, for my happiness depends on it!'—'Nothing, Sir,' was my mother's reply: upon which he left her abruptly, exclaiming pettishly, '*Nothing comes of nothing.*'"¹

¹ Holland House MSS.

The first Lord Holland gives us with some variations—the main point, however, agreeing—what must have been these two conversations.¹ It is certain that the King manifested a desire to lay his crown at Lady Sarah's feet, and that the message was given to Lady Sarah, who, like others of her sex, did not learn to care for him until the eve of the day which was to see him married to another. As in many a girl of her own age, tenderness really existed in her heart, but it existed undeveloped. There are feelings within us which might lie dormant during our whole lives, did not some great sorrow or happiness call them into action. Such was the case with Lady Sarah.

About this time she had indulged in a silly flirtation with Lord Newbottle, later fifth Marquis of Lothian. She seemed to have forgotten the King, his affection, Lady Susan's message, and the offer of a crown, when she fractured her leg out riding in Somersetshire, which kept her for a time laid up in great pain. Lord Newbottle was reported to have made some unfeeling jest about her accident, while the King, on the other hand, manifested genuine anxiety and devotion, and Mr. Napier says, "had not the impropriety of such a proceeding been strongly urged he would instantly have set off to visit her;" and Mr. Fox (afterwards Lord Holland) writes to Lady Caroline, on the 7th of April, 1761: "The King asked Conolly yesterday a hundred Questions about Lady Sarah, wonder'd and was concern'd She should be left to the Care of a Country Surgeon. Conolly told Him Hawkins had been sent to, and declar'd there could be no Use in his going; that She was very well, very cheerfull, &c., H.M. I find enquir'd very tenderly."² Was not this enough? The spring was touched by a tender hand, and the door of her heart flew open. She returned to the roof of Holland House, caring for George the Third. "And," observes Lord Holland in his memoir found at Holland House, "if She now ever thinks of Newbottle, it is to vex and hate herself for the foolish transaction I before related,"—alluding to the untimely flirtation.

Horace Walpole, in his "Memoirs of the Reign of King George

¹ See Appendix C.

² Holland House MSS.

III.," says, with his usual touch of sarcasm ; "Though he [Fox] went himself to bathe in the sea (possibly to disguise his intrigues), he left Lady Sarah at Holland House, where she appeared every morning in a field close to the great road (where the King passed on horseback) in a fancied habit, making hay."¹

These halcyon days were not to last much longer. The attentions of the King were so marked that considerable alarm was created among those of Royal blood, who could not have seen such a marriage with equanimity, and some who, not of Royal blood, were jealous of the Royal prerogative. Amongst the latter was Lord Bute himself. With the disinterested calculation of northern climes, and the calculating foresight of his own nature, he anticipated the virtuous indignation of society, and threw his weight into the scale for convention against romance.

One day Lady Sarah and a friend of hers, Lady Barrington were entering the Presence Chamber together, when poor Lady Barrington, who had a remarkably fine back, was suddenly seized with a prophetic fear, and pulling Lady Sarah aside, said, "Do my dear Lady Sarah let me take the lead and go in before you this once ; for you will never have another opportunity of seeing my beautiful back !" ²

And the King was still the same—respectful in his attentions to Lady Sarah, and treating her always with the greatest possible delicacy. Here we may give an example of her high sense of honour, which was becomingly coupled with her keen sense of truth. She knew the name of a courtier who had spoken slightly of her, and who had advised the King to pursue a course injurious to herself ; but she knew his name under the promise of secrecy, and, like the Athenian woman, she would rather have bitten off her tongue than break her promise. Her son states the fact thus : "My mother never would tell me the

¹ Memoirs of the Reign of King George III. London, 1845. Vol. i. chap. v. (1761).

² Holland House MSS.

name of this worthy parasite ; she had been assured of the fact but promised secrecy about the *name*, and kept her word so well that although sixty years had passed away since the event she would not swerve from it ! The secret went with her to the grave !”¹ There is something noble in the simplicity of these words.

As for the occasion from which they arose, the King was not likely to heed advice injurious to Lady Sarah ; and probably the same feeling of honour which made him respect her, made him also leave to his Privy Council the decision of his conduct in the matter. As might be expected, the Privy Council gave the verdict against the *mésalliance*.

Yes ! But the evil moment was pending. A letter from Lady Sarah to her friend, the confidant of the King’s attachment, brings the whole story to a conclusion :—

[July 7, 1761.]

“ MY DEAREST SUSAN.

“ . . . To begin to astonish you as much as I was I must tell you that the ——— is going to be married to a Princess of Mecklembourg and that I am sure of it. There is a Council to-morrow on purpose. The orders for it are *urgent* and *important* business ; does not your Chollar (*sic*) rise at hearing this ? But you think I dare say that I have been doing some terrible thing to deserve it for you would [not] easily be brought to change so totally your opinion of any person, but I assure you I have not. . . . I shall take care to shew that I am not mortified to anybody, but if it is true that one can vex anybody with a reserved cold manner, he shall have it I promise him. Now as to what I think about it myself excepting this little revenge I have almost forgiven him, luckily for me I did not love him, and only liked, nor did the title weigh anything with me. So little at least that my disappointment did not *affect* my spirits above one hour or two, I believe ; I did not cry I assure you which I believe you will, as I believe you were more set upon

¹ Holland House MSS.

it than I was, the thing I am most angry at is looking so like a fool as I shall for having gone so often for nothing, but I don't much care, if he was to change his mind again (which can't be tho') and not give a *very very* good reason for his conduct I would not have him; for if he is so weak as to be governed by everybody I shall have but a bad time of it. Now I charge you Dear Lady Sue not to mention this to anybody but L^a and L^r Ilchester and desire them not to speak of it to any Mortal, for it will be said we invent Storries, and he will hate us all any way, for one generally hates people that one is in the wrong with, and that knows one has acted wrong, particularly if they speak of it, and it might do a great deal of harm to all the rest of the family and do me no good. So pray remember this, for a secret among many people is very bad and I must tell it some. . . .

"We are to act a play and have a little ball. I wish you were here to enjoy them; but they are forwarded for Ste, and to shew that we are not so melancholy quite. . . ." ¹

And so it was. The King had summoned his Council on Wednesday, July 1, to meet on the 8th, in order to announce his marriage with Charlotte Sophia, second daughter of Charles Louis Frederick, Duke of Mecklenburg Strelitz. Colonel Graeme, a Jacobite, who had been *out in the '45*, had been sent privately, as a traveller, to visit various little Protestant Courts, and report on the several unmarried Princesses. It was on his testimony that Princess Charlotte was chosen; and, in consequence of his embassy, Hume said afterwards to him, "Colonel Graeme, I congratulate you on having exchanged the dangerous employment of making Kings, for the more lucrative province of making Queens." ² But the King's engagement was no joke; and one need not wonder that he was confused when he and Lady Sarah met, on Thursday, July the 16th. "She answered short: with dignity and gravity, and a cross

¹ Holland House MSS. Copy of letter from Lady Sarah Lennox to Lady Susan Strangways (afterwards O'Brien).

² Horace Walpole: *Memoirs of the Reign of King George III.* London, 1845. Vol. i. chap. v

Look, neither of which things are at all natural to her.”¹ Of her very inmost feelings, then, we can know nothing; but Mr. Fox seems to think she met the King's change with indifference: “To many a Girl H. M.'s Behaviour had been very vexatious. But L^y Sarah's Temper and affections are happily so flexible and light that the sickness of her Squirrel immediately took up all her Attention, and when in spite of her nursing it dy'd I believe it gave her more concern than H. M. ever did. That Grief however, soon gave way to the care of a little Hedge-Hog that she sav'd from destruction in the field and is now her favourite.”²

A painful ordeal was, however, in store for her. She was selected as one of the bridesmaids who were to accompany the bride to the altar, but a bride who, through life, showed her the most unvarying kindness. The marriage took place on the 8th of September, 1761; and Walpole, writing about the bridesmaids, says, they “were beautiful figures.” He adds, however, somewhat incomprehensibly, “With neither features nor air, Lady Sarah was by far the chief angel.”³

At the Royal marriage a scene occurred at which some might smile, but which must have cost Lady Sarah a secret pang. Mr. Napier writes:—“The King appeared mentally absent but never took his eyes off Lady Sarah during the whole ceremony; the Queen, then and ever after was very gracious and attentive to my mother; but as all the young Bridesmaids were drawn up in a line near her Majesty, with Lady Sarah at their head very richly dressed, Lord Westmoreland, a very old Jacobite follower of the Pretender's, who was purblind, and had never appeared at Court since the Hanoverian succession, was persuaded by his friends to honour the marriage of a *native* Monarch by his presence. Passing along the line of ladies, and seeing but dimly, he mistook my Mother for the Queen, plumped down on his knees, and took her hand to kiss! She drew back startled, and deeply colouring, exclaimed, ‘I am not the Queen, Sir.’

¹ Holland House MSS. Henry Fox's Memoir.

² Ibid.

³ Walpole's Letters. To the Hon. H. S. Conway, Sept. 9, 1761.

This little incident created a laugh and a little gossip; and when George Selwyn heard of it, he comically enough observed, 'O! you know he always loved *Pretenders*.'"¹

In 1762, Lady Sarah married Sir Charles Bunbury, who represented Suffolk in Parliament for twenty-five years, and who was mentioned in a satire at Spa in the following distich:—

"For as for the Shrewsbury's and all such trumpery,
To them she prefers her black-legged Bunbury."²

Her second husband was Colonel George Napier, son of the fourth Lord Napier.

Years after George III.'s marriage, at a performance of Mrs. Pope, the actress, who was considered very much like Lady Sarah, he said to Queen Charlotte: "*She is like Lady Sarah still.*"

A copy³ of a note by George Tierney found in Holland House, gives us one melancholy glimpse at the old age of Lady Sarah and her Royal admirer, and fixes on their story a seal of pathos:—

"I attended St. James's Church in the Spring of the year 1814 to hear a Charity Sermon preached by the Dean of Canterbury, Dr. Andrews, for the benefit of an Infirmary established for the cure of Diseases of the Eye. In the conclusion of his Discourse the Dean described the origin and object of that institution, and stated it to have been established about the time when His Majesty's sight began to fail, and to have been sanctioned and supported by His royal protection from a sense of the miseries he began to experience from the loss of sight, and a charitable desire to prevent (particularly amongst the poorer classes of His subjects) the progress of so severe a calamity.

"The impressive eloquence by which Dr. Andrews is distinguished was powerfully exerted on this occasion, and the effect

¹ Holland House MSS.

² J. H. Jesse: *George Selwyn and his Contemporaries*. (Letter from Sir C. Bunbury, Aug. 10, 1767.)

³ According to the heading, this is a copy of a note written by Tierney at the end of Lord Holland's copy of his grandfather's (MS.) memoirs.

of the Eulogium pronounced on The King was greatly heightened by the recollection that His Majesty was at that time, in addition to his other misfortunes, totally and incurably blind.

"On the seat immediately before me sat an elderly lady who appeared to be deeply affected by the whole of this part of the Discourse. She wept much, and as she evidently took a more than ordinary interest in all she heard, she attracted my notice in no slight degree, and the more so, when, the service being concluded, I observed that she herself was quite helpless from the entire loss of sight, and was obliged to be led out of Church. You may ask why I have introduced this account at the close of a political Memoir to which it seems to have so little reference, but I think you will acknowledge that I have not acted altogether without cause, when I tell you, that the tears which I saw thus shed in commiseration to the sufferings of the King, fell from the eyes of the very Lady Sarah whose early influence over His Majesty's affections, the preceding pages record.
G. T."¹

She died on the 20th of August, 1826, and according to Mr. Napier, preserved her beauty in her complexion until the end.² "She was," says Jesse, "probably the last surviving great-granddaughter of Charles the Second."³

Of the remaining portrait in this picture we say nothing: we have talked elsewhere of C. J. Fox, and so has history. We conclude our digression by the graceful and filial words with which Mr. Napier concludes his account:—

"She [Lady Sarah] had a sharp wit, a penetrating judgment, a rapid penetration into people's real characters, great moral and physical courage, extreme frankness, no affectation, great tenderness of heart, extreme humility, and not an atom of deceit. No fool, although she refused a crown!

"I have preserved this fragment for the amusement of my

¹ See Appendix D.

² Holland House MSS.

³ J. H. Jesse : George Selwyn and his Contemporaries.

children when I am gone, and they may be assured that if my beloved Mother had been cursed with a single grain of artfulness or attracted by a silly ambition unconnected with more generous feelings and sentiments, or had used her influence in any way to counteract the machinations of her secret opposers about the King, or in short acted otherwise than in strict accordance with truth, singlemindedness, and the natural unsuspiciousness of her character, she might by her power over the King's affections have baffled all the intriguers against her and ascended the British Throne."

On an easel in the SIR JOSHUA ROOM is what might nearly be called a miniature representation of the masterpiece we have just been admiring. It is supposed to be the original sketch of this picture, and was given by General Fox.

There are some differences of detail in the two pictures ; and it is interesting to examine whether these differences always in the larger picture represent improvements ; for in art, as in the minor concerns of life, the first ideas may sometimes be the best.

Pictures are not the only works of art in the SIR JOSHUA ROOM. There are also five charming *Terra Cotta* groups, by Pinelli, ranging in dates from 1825 to 1834, which deserve more than a passing glance. We, however, here give them only a passing mention.





CHAPTER XXI.

THE DINING ROOM.

MANY are the changes which in England may be rung upon Dinners. There are lawyers' dinners, which, by some indirect means, help lawyers to be "called to the bar." There are hospital dinners, which, even if they tend in one way to the increase of certain patients, tend likewise to the comfort and cure of others. There are ministerial dinners, at which the very articles ministering to the diners' luxury may be doomed to insidious taxation; for however far England may be on the road to a "free breakfast-table," a *free dinner-table* is still hidden in an invisible distance. In short there are all kinds of dinners and for many sorts of occasions; and without further examples, it may be said that, in England, Dinner is a grand institution. John Bull is ready to sacrifice a great deal in a good cause. But ask him to give up his dinner in any cause, and you take away his breath,—*not* his appetite. A dinner also is his great civility. He is introduced to a man, and his first thought is, "I must ask this fellow to dinner." It is a curious fact, however, that in a country where dinner is a sociable, as well as a social, institution, the Dining Room should be generally the most melancholy room in the house. Really it

might be suspected that the picture of an English dining room was running in the head of the Frenchman who is supposed to have written of the English : *Ils s'amusoient, à la mode de leur pays, moult tristement.*

But in Holland House the DINING ROOM has a pleasant, convivial appearance, and we hope that to a certain extent the woodcut we give comes to the corroboration of our words. Besides many likenesses speaking to us from its crimson damask walls, it has a sideboard rich and glittering with venerable family-plate, a great looking-glass in which a merry party may have the satisfaction of finding itself repeated, and a gay china closet, filled mostly from the East. This DINING ROOM, therefore, by a happy contradiction, is cheerful ; and yet, by a strange contradiction, in it was enacted a melancholy scene. The majesty of Death once occupied this room. Here Addison breathed his last. It is the well-known story. Time's hand afterwards seemed to sweep away the remembrance with the fact. A younger generation sat there and laughed a joyous laugh, destined also to be silenced by the grave ; but taken up so soon by another, that the new one seemed only the echo of the first.

We have elsewhere given the two versions of Addison's death.¹ But whether he died "as a Christian," or whether he died "of brandy," in what is now the gay DINING ROOM of Holland House, there the great man died.

Les jours se suivent et ne se ressemblent pas !

The first picture we shall mention in the DINING ROOM is a full-length portrait of Lady Louisa Conolly, sister to Lady Sarah Lennox, and to Caroline, first Lady Holland. It is painted by Ramsay, and belonged formerly to a series of full-length portraits in what used to be the Gallery, what is now the Library, of Holland House. Lady Louisa is standing, her right arm resting on a pedestal, and she holds some grapes in her right hand. The position is perhaps unnatural, and one hardly

¹ Chap. i. p. 17.



DINING ROOM.



knows why she is out of doors in the costume she has on. But the costume is pretty, and so is the landscape. Her long, old-fashioned bodice and her wreath of roses look very well even with the background of trees: and her fine forehead, pretty face, well-chiselled features, and delicate colouring, would look well anywhere.

Although we have just left the SIR JOSHUA ROOM, we hail with delight one more of Sir Joshua's works, a portrait of the first Lady Holland. Here we have another charming costume. It is a costume, too, which shows the artist's power in drapery. From the transparent shawl on the sitter's neck to the heavy piece of fancy work in her hand, and the thick fluted ribbon round her throat—all is true and delightful.

Then we would notice Lady Fox, Sir Stephen Fox's second wife; and by the side of her, Sir Stephen himself, the founder of the family. Lady Fox's portrait is painted by Kneller—Sir Stephen's by Lely. Both pictures are about three-quarters length.

It stands to reason that pictures by Kneller and Lely must be good. But it does not follow as a consequence that they must be perfect likenesses. If, however, Kneller has not flattered Lady Fox, we may arrive at one conclusion: that although when Sir Stephen married her his sight may have been dim from his seventy-six years of age, it was yet powerful enough to discern good looks. It is recounted that Miss Hope, who was a general favourite in Sir Stephen's family, was with them one day when a letter was brought in addressed "Lady Fox." "Lady Fox! and who can that mean?" was the general exclamation. Miss Hope arose and answered: "I think the letter is meant for me." And no one challenged the idea, which was soon turned into a reality by Miss Hope truly becoming Lady Fox.

We do not know whether such an experiment had been tried before. It may possibly be suggestive in future!

A charming prospect of a handsome woman holding a dog on her lap—Elizabeth Lady Holland, by Robert Fagan, the

distinguished amateur portrait-painter. It would be difficult for mere words to give a just idea of the exquisite delicacy and grace displayed in this picture. The accompanying steel engraving will, we trust, do for Fagan's work of art that in which our language would fail.

Henry, third Marquis of Lansdowne: a portrait after Sir Thomas Lawrence.

There are in the public life of a great man certain landmarks which one is supposed to know as one would know a chronological table of English or French Sovereigns. Thus we say: Henry Petty was born in 1780, and was educated at Westminster. He studied at Edinburgh under Dugald Stewart; took his degree at Cambridge in 1801; and shortly after attaining his majority sat for Calne. His maiden speech was on the subject of the Bank Restriction Act, but he made a more important one in the debate respecting the conduct of Lord Melville as Treasurer of the Navy. He proved his loyalty to Fox by refusing office under Pitt, and was Chancellor of the Exchequer in the Cabinet of "All the Talents." He contested successfully against Lord Palmerston a seat for the University of Cambridge, and lost the same seat on the Catholic Emancipation question. After that he represented Camelford. But it is not as a statesman that we would here commemorate his name; or even as a devoted adherent of Charles James Fox. Lord Lansdowne was a man eminently calculated to charm society, and to shine amongst great men. He understood art and encouraged it; he admired genius and protected it. Kind and clever, generous and just, to know him was to love and revere him. While he contributed to the happiness of many a humble home, he was warmly welcomed in the most brilliant society. What presence better than his could add to the intellectual fire of Holland House? Who better than he could appreciate the beauties of art therein contained? Married to Lady Louisa Strangways, daughter of Lord Ilchester, and cousin of the third Lord Holland, he found in his wife a fit sharer of his tastes. By them Bowood was made a very gallery of Fine Arts, and



Lansdowne House could be spoken of in a breath with Holland House, where the name of Henry Petty, third Marquis of Lansdowne, should always be honoured.

Watts completes the collection of family pictures in this room by two portraits of the present Lady Holland. One is only a head. But a pretty head by a great hand makes a successful picture.

The other is full-length; and we hope we are not over *Boswellian* in saying that Watts pronounces this his finest piece of colouring. On a canvas which measures 85 inches by 61, Lady Holland is represented as standing in a corner of the GILT ROOM. The massive plaits of her auburn hair are displayed, without rudeness, by her back being turned to—a looking-glass! Utilizing a looking-glass thus, was, at that time, very new in painting; nor are there many artists to this day who, having the idea, would care to profit by it, and undertake the labour of reproducing by hand what the looking-glass reproduces by reflection. But photography, which can afford to give details without making them *extras*, has hackneyed the looking-glass idea into a looking-glass trick, and reduced it to the condition of a fine melody popularized on barrel-organs. In the picture before us, the looking-glass not only contributes a second view, but gives us variety in reflection. Everything is well managed. The drawing is good, the arrangement effective; and as for the colouring: what is dark, is rich; what is light, is pure; what is shade, is harmonious.

Next, we pass to two likenesses before which we would pause. They are those of two men with whom we are already acquainted, and who were frequent visitors at Holland House: Tom Moore, by Shee; and Rogers, by Hoppner.

Shee was an Irish portrait-painter of distinction, who, in 1830, succeeded Sir Thomas Lawrence as President of the Academy, and was knighted. He rarely painted anything but portraits. Here he has depicted his countryman with the humour of his country. But, though the said countryman was not lacking in humour, there was a time when he wanted the

assurance which humour might, by those who have it not, be supposed to give.

It is interesting to read Moore's account of his natural embarrassment at appearing before an arena of literary judges assembled in Holland House after the appearance of his Parody of the Prince's letter, and before its authorship was known.

In 1812 he writes thus to his mother:—

“Saturday.

“MY DEAREST MOTHER,

“I never had such a *flattering*, but embarrassing scene as yesterday. I dined at Lord Holland's, and there were the Duke of Bedford, Lord Grey, Lord Morpeth, &c. Their whole talk was about my poem, without having the least idea that I had written it: their praises, their curiosity about the author, their guesses, &c., would have been exceedingly amusing to me, if there had been *no one* by in the secret; but Lord Holland knew it, which made me a good deal puzzled how to act. Nothing for a long time has made such a noise. The copy I had for you has been forcibly taken away from me by Lord Holland this morning; but I dare say it will be in the papers to-day or to-morrow, and at all events I will not close this letter till I try whether I can get Rogers's copy or Lord Byron's, for you.”¹

Our readers, however, may prefer a few hitherto unpublished samples of his mind; and we would fain hope that however insignificant, any original contribution from Moore's pen will not be devoid of interest. Here is a letter he wrote to Lord Holland in 1812:—

“I am afraid your Lordship does not care much about *Music*, and there is nothing else worthy of your notice in the *Melologue*, which I have the honour of sending to you—except perhaps two or three common-places about Liberty, which, as applied to Spain, I rather think you will not disapprove of.

¹ Russell: Moore's Diary and Correspondence. (Letter 164.)

"I also venture to send for your perusal a Pamphlet, which, from the narrow range of its circulation, has never, I dare say, reached your Lordship's eye—the only claim it has upon your attention, and the only reason I have for troubling you with it, is the manner in which *one name*, every way dear to you, is introduced in it. For the rest, I only tried it as an exercise in a style of writing very new to me, and I regret and recant most heartily some of¹ the sentiments against Whiggism, which it contains—but I went to it hot from reading Bolingbroke, the Craftsman, &c. &c.

"If your Lordship will but accept it, as a mark of my respect, and not think me presumptuous in the manner of offering it, you will make me very happy.

"I have the honour to be,

"Very much your obliged Serv^t,

"THOMAS MOORE.

"27, Bury St., Tuesday."²

But now, flying off from 1812 to 1821, we will give some extracts, bearing upon Holland House, from Moore's published Diary. The first offers a characteristic account of Elizabeth, Lady Holland, in her comments upon "Lalla Rookh."

From the Diary of T. Moore, June 28th, 1821:—"Called on the Hollands: both very gracious: wanted me to stay to dinner, as my agreement with Lord John and Fazakerley was off, but I had promised the Storys to go to the fête at Beaujon in the evening. Lord H. praised 'Lalla Rookh' very warmly; and my Lady declared that, in spite of her objection to Eastern things, she must, *some time or other*, read it herself. Said she also hated Northern subjects, which Lord H. remarked was unlucky, as the only long poem he had ever written was in that region."

¹ It is worthy of note that, in the original MS., "some of" is an interlineation; as if, on looking through what he had written, Moore wanted to retract part of his recantation.

² Holland House MS.

The next extract brings us to the subject of Byron's Memoirs, which subject here becomes very interesting. For amongst Moore's manuscript, and we believe hitherto unpublished, letters at Holland House, there is that which, though it may not much enlarge the field of our knowledge, yet throws corroborative light upon some details already known. Indeed, more than one of these letters are directly alluded to in the published Diary.

July 6th, 1821.—“By the bye, I yesterday gave Lady Holland Lord Byron's ‘Memoirs’ to read; and on my telling her that I rather feared he had mentioned her name in an unfair manner somewhere, she said, ‘Such things give me no uneasiness: I know perfectly well my station in the world; and I know all that can be said of me. As long as the few friends that I *really* am sure of speak kindly of me (and I would not believe the contrary if I saw it in black and white), all that the rest of the world can say is a matter of complete indifference to me.’”

Nov. 4th, 1821.—“The Blessingtons drove me to Holland House and waited for me. Read Byron's verses to Lord and Lady H. and Allen; much struck by them, but advised me not to have any hand in printing them. Lord H. expressed some scruples about my sale of Lord B.'s ‘Memoirs;’ said he wished I could have got the 2000 guineas in any other way; seemed to think it was in cold blood depositing a sort of quiver of poisoned arrows (this was more the purport than the words of what he said) for a future warfare upon private character; could not, however, remember, when I pressed him, anything that came under this strong description, except the reported conversation with Madame de Staël, and the charge against Sir Samuel Romilly, which, if false, may be neutralised by furnishing me with the means of putting the refutation on record with the charge. . . . Thrown into considerable anxiety and doubt by what Lord H. said this morning. Determined, if on consideration it appears to me that I could be fairly charged with anything wrong or unworthy in thus disposing of the ‘Me-

moirs,' to throw myself on the mercy of Murray, and prevail on him to rescind the deed, having it in my power, between the 500*l.* I have left in his hands, Lord L.'s 740*l.* and Lord John's 200*l.*, to pay him back near three-fourths of his 2000*l.* Lay awake thinking of it."

Nov. 5th.—"Decided upon leaving the whole transaction as it is at present. Wrote a long letter to Lord Holland, expressing all I had felt and thought since I saw him; the decision I had come to, and the reasons which induced me to it: found myself easier after this."¹

Now we come to the "long letter" just mentioned:—

"Monday, November 5, 1821.

"DEAR LORD HOLLAND,

"What you said yesterday about the sale of Lord B.'s Memoirs made so strong an impression upon me, that my thoughts have been, ever since, occupied upon the subject; and it was my resolution—if, after an honest consideration of the transaction, it appeared to me that I could be fairly thought to have done anything wrong or unworthy in thus disposing of these papers—to prevail upon Murray (which I could easily have done) to cancel the deed between us and take back the money he had paid, having it in my power, from the kindness of Lord Lansdowne and Lord John Russell, to refund nearly the whole of the sum without much inconvenience to me. After the most anxious consideration, however, I see so little change effected in the original state of the case by my late arrangement with Murray, that I cannot perceive any necessity for retracing the steps I have taken. In the first place, my depositing the MS. in Murray's hands neither increases the certainty of publication nor hastens the time of it; and in the next place, I had already pledged myself to Lord Byron to be the Editor, in case I should survive, of these papers, leaving a part of them in their present state and exercising my discretion over the rest. . . . The alleged misstatement of Sir S. Romilly's conduct

¹ Russell: Diary and Correspondence of Thomas Moore.

may be easily remedied by furnishing me with the means of contradicting it, and with respect to any charge against Mr. Brougham (though I do not remember that any such exists in the work) I can answer for his seeing all that is said about him and thereby having an opportunity of correcting any misrepresentation. . . .

"The slighting passage about Rogers's Human Life is in the part over which I have discretionary power, and, at all events, is fully atoned for by the estimation which Lord B., on all other occasions, shows for his works, ranking him indeed, at the very head of all the poets of the present day. . . . Altogether, as far as concerns those I care for, or who, I think, ought to be cared for, there is nothing besides the usual difficulties attending all such responsibilities to make me regret or wish to alter the arrangement I have made.

"There is one suggestion, however, which I owe to my conversation with your Lordship, and that is the necessity of exercising the discretion given me as soon as possible and not leaving the passages which I think ought to be omitted to the chances of a future time or the taste of a less scrupulous Editor.

"May I ask you to show this letter to Lord Lansdowne, on his arrival?—To him, above most of the persons of this world, I should wish my conduct on every occasion to appear free from suspicion or reproach.

"Ever, my dear Lord, yours most faithfully,

"THOMAS MOORE."¹

A shorter letter, addressed to Lady Holland apparently the next day, and throwing a little more light upon this interesting subject, is also creditable to the writer, while its combination of wisdom and fun may strike some readers as characteristic of the "*Paddy*."

¹ Holland House MSS.

"ST. JAMES'S PLACE,

"*Tuesday Night.*

"I ought to have added yesterday, in my letter to Lord Holland, that not only Brougham shall see whatever has been said of him (though I scarcely think his name is mentioned), but that—what is much more important—he shall, on my return, if he chuses, have the perusal of all that is said of Lady Byron (who has, herself, you know, already refused to read the work), in order that he may thus have an opportunity of refuting or correcting whatever has been mis-stated or misrepresented.

"Whatever may be thought of the propriety of publishing Private Memoirs *at all*, it certainly appears to me infinitely fairer thus to proclaim and lay them open to all eyes, while the persons interested are still alive to put the refutation upon record with the charge, than (according to the usual mode) to keep them as a fire in reserve till those who are attacked have passed away, and no longer possess the means either of retorting or justifying.¹

"I am off for Paris in the morning.

"I have often entreated your Ladyship to employ me in some of your Paris commissions, but I am afraid you think I have too *Paddy* a head to be trusted with them—pray, try me, however.

"Ever your faithful and obliged Serv^t,

"THOMAS MOORE.²

"*Tuesday*" [Nov. 6, 1821].

We feel an especial pleasure in making these details known, from the conviction that, however various may be the opinions entertained with reference to the Byron Memoirs transaction,

¹ We like that sentiment, and think Moore liked it also. For he *quotes* it in his diary of the same day, not verbatim, which perhaps proves that it was the result of thought rather than composition, and, oddly enough, he quotes it as though it had been addressed to Lord Holland.

² Holland House MSS.

the letters themselves cannot but strengthen the now almost unanimous verdict that Moore's intentions were throughout scrupulously honourable.

One more specimen, and only one, we must add, be it only out of fellow-feeling to an author's difficulties. If Moore, great Tom Moore, experienced them, what must we do!

"SLOPERTON COTTAGE, DEVIZES,

"May 7th, 1825.

"DEAR LORD HOLLAND,

"I hope you will forgive my pestering you for the copy of Sheridan's letter to the King (for the Prince) after the first Regency which you were so kind as to promise me. I have, indeed, deferred troubling you on the subject to the last moment, as I am now '*sous la Presse*' (as the French very feelingly call the process of printing) and shall soon come to the niche which I left for this document. I have, as I mentioned to you, the note that accompanied the statement, but it would be like giving the shell without the kernel, to publish one without the other, and I trust to your often-proved good-nature for letting me have the copy as soon as possible.

"I find my work of revision much more tedious than I expected. I had left a number of important and difficult points untouched, as Napoleon used to leave towns untaken in his rear—but I don't find them fall so easily under my hands as his did. The consequence of all this is that I shall be most unseasonably late in coming out. Indeed, if the Houses are to break up as soon as they say, I shall be the '*vox clamantis in deserto*.'

"I was sincerely glad to hear from Woolriche (who was exercising his kind skill here the other day for Mrs. Moore) that Lady Holland is so much better. Pray, give my best remembrances to her, and believe me, my dear Lord Holland,

"Ever faithfully yours,

"THOMAS MOORE."¹

¹ Holland House MSS.

The name of Rogers is even more familiarly connected with Holland House than that of Moore. So while we are by his portrait, we may be excused for also dipping a little into his correspondence.

The first letter we give seems a due recognition to the house of which we are treating.

From Rogers to Lord or Lady Holland¹ :—

"I am sure I left you with great regret yesterday, and when I have finished a little visit to my Brother which I shall have done by Monday next, I shall have very great pleasure in finding myself under the old roof that has sheltered so many foreign states-men—from Sully to Calonne—and so many foreign artists—from Vandyke to Canova.

"The English Worthies would soon exhaust so feeble a pen and such diluted ink² as mine; so I will not mention a name.

" Ever Yours !

" SAML. ROGERS.³

" *Wednesday. 9 o'clock.*"

The above allusion to Van Dyck having been "sheltered" under the roof of Holland House, though possibly not based upon stronger evidence than we have already noticed,⁴ proves that in Rogers's day there was at any rate an accepted tradition upon the subject.

The next letter we choose is worth insertion from the way in which it is turned :—

¹ Judging from the correspondence at Holland House, Rogers seems to have had a habit of not making a formal beginning to his letters; and from the present example we may see that he did not always make up for this deficiency in the continuation of them. It is true that before envelopes were a common luxury the back of a letter would have been likely to offer a key upon the subject of the person addressed. But, from the appearance of the original MS., the letter we are quoting seems to have been an enclosure.

² Curiously enough, our only difficulty in reading Rogers's letters proceeds from the aged and faded ink of the MSS. His neat little handwriting is otherwise a model of distinctness.

³ Holland House MSS.

⁴ See chap. i. p. 19.

[1810-11.]

"I can't get out, says the Starling. Now the Starling was most certainly thinking of some dear friends he wished to pass an hour or two with—in the Tuilleries (*sic*) gardens—or the Champs Elysées—or the Bois de Boulogne. Yet he had not half so good a claim to Yorick's compassion, as I have at this moment to yours. In plain English, dear Lady Holland, I am very sorry to say that I am but *half alive* to-day, and must (I think of it with great grief) deny myself the very great pleasure of waiting upon you. I am now become so great a performer in the several ways I mentioned, that I am really good for nothing but to assure you how sincerely

"I am ever yours,

"SAM^l. ROGERS.¹

'*Friday Morning.*'

Lastly, there is one letter from Venice which will have interest for those who know and admire Rogers's "Italy:"—

"VENICE, 23^d Oct. 1813.

"To-day in my Gondola I made a vow that I would write to you if it was only to thank you for your kind Instructions, which we have followed as closely as we could. The first night we slept under the Alps and from our windows saw a glorious sunset. The next, in our balcony, we stood over the Lago di Garda—the next, went to the Opera at Verona, but saw neither Mercutio nor 'the two Gentlemen' there—the next night supped on beccafici at Padua, and so on to Venice. The thing perhaps that most of all delighted me was the view from a Benedictine Convent near Vicenza (you must remember it well)—but I cannot tell what I felt, when the postilion, turning round gaily and pointing with his whip, cried out 'Venetia!'—and there it was sure enough with its long line of domes and turrets glittering in the sun. The inns all along were excellent, and the road full of passengers, but we remembered Lady Hol-

¹ Holland House MSS.

land's advice, and were only stirring in the day-time. As for Venice, I go about in a dream from morning to night. 'Am I on the Rialto? Am I in St. Mark's Place? Is that the Adriatick?' If Venice is Venice no longer as everybody tells me, I can, however see what never was seen before—at least in the way one would like. 'This is the hall of the Senate—This is the chamber of the Council of Ten—Into this closet the state prisoner was brought—from the piombi or the pozzì to receive the sentence—after which he was led down that narrow staircase and across the ponte de' sospiri to be strangled in the first dungeon on the left—All this and more I heard with believing ears—such as I wished for at Verona when I saw Juliet's coffin in the garden of a convent. By the bye Love is no child's play at Verona. The day before we came there, a young man in a fit of jealousy stilettoed his wife and his friend and all the world said they deserved it; tho' they seemed to change their tone a little when they said how beautiful she was . . . What a strange thing is Fashion. Pray tell Lady H. that I am almost the only man in Venice—not in a pair of boots! The men who wait upon us at dinner are like so many jockeys at Newmarket. It was an inhuman thing to rob them of the only four horses they had.¹ . . . Last night we went to the Opera to see the Ballet of *Macbet*—when alas! he turned out to be a King of Persia. I hope the whole Caravan is well

¹ N.B.—This is not strictly correct; as there is in the "Campo" at Venice the well-known equestrian statue of Bartolomeo Calleo, the Venetian military leader of the fifteenth century. Perhaps, however, as the horse is provided with a rider, Rogers intentionally excluded him from his reckoning!—The four horses Rogers mentions, and which now adorn the Cathedral San Marco, were originally brought in the Car of Victory from Corinth to Rome. From thence they were transported to Constantinople by the great founder of that city; and from its hippodrome to Venice by the Doge Dandolo. Napoleon, although by the secret articles the Venetians agreed to surrender twenty pictures and five hundred manuscripts, *but no statues*, carried off the horses to Paris, and put them on the triumphal arch in the Tuileries. But they were restored after the Treaty of Paris, in 1815, to their present position, where we trust they have found a final resting-place.

from the Grand Mama to Mother Bunch. Pray remember me very affectionately to Lady Holland, and believe me to be

“Yours ever most sincerely

“S. ROGERS.

“To-morrow we set off for Bologna, and I hope I shall reach Florence before you leave it. Here I have met with many Jessicas—no Desdemona—no Belvidera (*sic*)—but the Dories and the red Mullet are excellent.”¹

In concluding the list of portraits, we notice, by Hayter, the artist who, more than once, adorns the walls of Holland House, one of Lord John Russell, the great statesman whom as an author we have so often quoted in this work.

Besides the portraits there are two sea-pieces, one by Haagen and one by Koekkoek, a famous Dutch marine painter. And a small picture entitled “Piron and his Friends,” to which no artist’s name appears attached.

In the ALCOVE leading to the LIBRARY there is a good deal of fine Oriental china; and, apart from the rest, is a china vase, on one side of which is represented Twickenham, on the other the Palace of the Tuileries. A graceful recognition by the King of kindness bestowed upon the exile. An inscription tells us this vase was given to Henry Edward Lord Holland by H.M. King Louis Philippe in the month of May 1847; and that Lord Holland received it in the Palace of the Tuileries from the hands of the King’s sister, Madame Adélaïde.

¹ Holland House MSS.





CHAPTER XXII.

THE LIBRARY AND INNER LIBRARY.

THE LIBRARY is so lined with book-cases that comparatively little of the walls is to be seen. That little, however, looks brilliant, being hung with a many-coloured Cordova leather, which occupies a depth of about three feet between the top of the book-cases and the bottom of the cornice. The cornice itself is of oak, illuminated in gold, blue, and other tints. At intervals, along the cornice, occurs a Baron's coronet, entwined with the letter "H," a design which constantly repeats itself inside and outside of the house. The ceiling is divided into seven vaulted compartments, set in oak, with a groundwork of blue, which is relieved by gold stars. The compartments are alternately furnished with a skylight and a chandelier, the light of heaven and the light of earth, suggestive of the natural genius and acquired talents which have illuminated this room.

A bay-window at the centre to the west, mentioned in the plan of the first floor, overlooks the Dutch garden, and divides the Library into two parts. The view on page 263 gives, we hope, a pretty good idea of the Dutch Garden from this window.

In the western wall of the Library are two chimney-pieces

painted in white and gold, and reaching to the cornice. The entablature of the mantel-pieces is supported by three Corinthian columns, between which are four panels, united by an oil-painting of a mythological subject in a gilt frame, while beneath each mantel-*shelf* are two little medallions painted with *Putti*.

The bay window opens on to a terrace, which also communicates with the Inner Library, and forms part of the roof of the West Rooms. On the balustrade round this terrace occurs the same *fleur-de-lis* design which figures on the balustrades of the terraces to the south, and may be considered as a feature in the ornamentation of Holland House.

On the East wall, opposite the bay-window, are two doors, separated by a book-case. Each door is surmounted by a heraldic shield, the one bearing the arms of the first Lady Holland (Lady Caroline Lennox), on being made a Peeress;¹ the other those of her husband,² who, being at that time wanted in the House of Commons, was not raised to the Peerage till afterwards. The motto under Lady Holland's arms, *Re e marito*, is an allusion to the double source whence she derived the honour. One of the doors communicates with the terrace of the West Wing, the other with the Library Passage.

Towards the middle of the southern half of the East Wall is a recess affording a charming peep, which includes the centre of the house in its rugged grey stone, part of the East Wing with its dull red bricks and grey stone ornaments, part of the terraces stretching out in light contrast from the South side of the house, part of the meadow beyond these, and a great deal of the avenue which adds a green side of varied tints to the picture.

At the North and South ends of the gallery are bay-windows. The view from the North window, graceful and pretty, is confined chiefly to the gardens, while the view to the South side might be preferred on account of its extent: it is very nearly a repetition of what is to be seen from the window of the Gilt Room. The plate on page 267 gives us something more than

¹ See tail-piece to this chapter.

² See head-piece.



DUTCH GARDEN FROM LIBRARY WINDOW.

half the length of the Library. It is taken from the southern end, and consequently represents the northern.

Some of the books in the Library will be briefly noticed in another chapter; but, besides the books, this room contains a few objects which deserve at least a passing mention:—

Two mosaics: one of the Temple of Vesta, surmounted by the arms of Pope Clement XIV.; the other of three Fauns.

A bit of the Alhambra: No label on the stone, no note, that we are aware of, in Holland House, is extant to say by what means this little fragment from the fairy fabric was transported into England. But from the "Addenda and Corrigenda" for 1872 of Ford's Handbook for Spain,¹ on the subject of the Alhambra, we are told that the barbarous pillaging and mutilation of the walls, tiles, and sculptures, by travellers who ought to know better, has reached such a pitch, that Señor Contrera, the enlightened keeper and inspector is obliged to send all offenders to the common gaol. "We do not," continues the Editor, "pity those who, after this warning, subject themselves to the unmentionable horrors of a Spanish prison." Does the just severity of the recent decree add interest to the object acquired many years ago?

Let us look lastly at Addison's table, with an inscription telling us that it belonged to the Right Hon. Joseph Addison, when living at the Temple, and after being in the possession of his daughter, of Sir Thomas Lawrence, and of Samuel Rogers, the poet, was purchased by Henry Edward, Lord Holland, at the sale of Mr. Rogers's property, May 5, 1856. And here we might justly quote the Italian proverb, *Bandiera vecchia, onor del Capitano*, for never was a table, small and simple in itself, more defaced by ink-blots; but these ink-blots have merit for us, and the old green cloth on which we find them is more valuable in our eyes than the richest Genoese velvet. This table, after so many peregrinations, each of them adding to its fame, has at length found the best place in which to rest—the very room in which Addison is described to us, pacing to and fro: tradition (perhaps exaggeration) adds, with

¹ Fourth Edition, published by John Murray. London, 1869.

a bottle of port at one end, and a bottle of sherry at the other, in which he tried to drown "dull care." And need it surprise us if the tale were true? There are few troubles that take deeper root than those which are to be found in the drama performed within the four walls of one's own home, and to which we sometimes reluctantly think Addison may have become a victim.

The Library was not arranged for a particular Royal visit like the Gilt Room: it cannot boast of receiving the last breath of a great man, like the Dining Room. It is not by any means in the oldest part of the house, for the centre was built first; nor has it even retained its original aspect, for some tell us—what, however, we are not inclined to believe—that it was formerly a greenhouse; and others, what we know to be the case, that the ceiling was a plain white one, and that the walls, instead of being lined with book-cases, were adorned with full-length portraits. But the LIBRARY is now, to our taste, the finest room in the house; the contents, whether as relics or as literary treasures, are most precious; its historical associations are amongst the most varied; and it has been immortalised, together with some of those assembled within its walls, by Macaulay, in the following words:—

" . . . With peculiar fondness they will recall that venerable chamber, in which all the antique gravity of a college library was so singularly blended with all that female grace and wit could devise to embellish a drawing-room. They will recollect not unmoved, those shelves loaded with the varied learning of many lands and many ages, and those portraits in which were preserved the features of the best and wisest Englishmen of two generations. They will recollect how many men who have guided the politics of Europe, who have moved great assemblies by reason and eloquence, who have put life into bronze and canvas, or who have left to posterity things so written that it shall not willingly let them die, were there mixed with all that was loveliest and gayest in the society of the most splendid of capitals. They will remember the peculiar character which belonged to that circle, in which every talent and accom-



LIBRARY. NORTH VIEW

plishment, every art and science, had its place. They will remember how the last debate was discussed in one corner, and the last comedy of Scribe in another ; while Wilkie gazed with modest admiration on Sir Joshua's Barette ; while Mackintosh turned over Thomas Aquinas to verify a quotation ; while Talleyrand related his conversations with Barras at the Luxembourg, or his ride with Lannes over the field of Austerlitz. They will remember, above all, the grace, and the kindness, far more admirable than grace, with which the princely hospitality of that ancient mansion was dispensed. They will remember the venerable and benignant countenance and the cordial voice of him who bade them welcome. They will remember that temper which years of pain, of sickness, of lameness, of confinement, seemed only to make sweeter, and sweeter, and that frank politeness, which at once relieved all the embarrassment of the youngest and most timid writer or artist, who found himself for the first time among Ambassadors and Earls. They will remember that constant flow of conversation, so natural, so animated, so various, so rich with observation and anecdote ; that wit which never gave a wound ; that exquisite mimicry which ennobled, instead of degraded ; that goodness of heart which appeared in every look and accent, and gave additional value to every talent and acquirement. They will remember, too, that he whose name they hold in reverence was not less distinguished by the inflexible uprightness of his political conduct than by his loving disposition and his winning manners. They will remember, that, in the last lines which he traced, he expressed his joy that he had done nothing unworthy of the friend of Fox and Grey ; and they will have reason to feel similar joy, if, in looking back on many troubled years, they cannot accuse themselves of having done any thing unworthy of men who were distinguished by the friendship of Lord Holland."¹

Could we leave the LIBRARY at Holland House better than under the auspices of Macaulay ?

¹ Macaulay's Essays : Lord Holland.

At the northern end of the Library, to the West, is the Inner Library. By the side of its more splendid neighbour, it sinks into comparative insignificance. But it offers a fine view of the Dutch Garden, and is well furnished with books. In this room we may also mention a very valuable marble bust of Voltaire, and the following portraits :—

Sir Robert Walpole.

Edward, Lord Digby.

Admiral Lestock.

Stephen, first Earl of Ilchester.

Elizabeth, Countess of Ilchester.

The Right Hon. Thomas Winnington, who was born in 1696 and died in 1746. He was the great wit of his day, and the intimate friend of the first Lord Holland and Sir Charles Hanbury Williams.

And one which we take to be Count Rivarol.

To the above seven portraits there appears no artist's name. Besides these there are :

By Sir Joshua Reynolds: Henry, Earl of Digby.

By Northcote: Sackville, Earl of Thanet.

By Fabre: Prince Lucien Bonaparte. This picture was given by Prince Lucien to the third Lord Holland, and was sent by him from Rome after 1815.





CHAPTER XXIII.

THE LIBRARY PASSAGE.

THE LIBRARY PASSAGE gives us the idea of a dwarf whose external proportions may warn him against mixing in society, but who takes out the change which Nature seems to owe him, in the richest mental adornments ; and whose face lights up at the sight of the beautiful more pleasantly than that of many a parasite Adonis at the sound of the dinner-bell.

The LIBRARY PASSAGE is small and narrow and low ; but its walls are covered with objects of interest. It rejoices only in two little windows ; but even on these we shall find something worthy of attention.¹

First, however, we will look at the *pot-pourris* of prints, portraits, photographs, and autographs, hanging on the walls.

Beginning with some large oil portraits, one of Addison, over the door opening into the Library, seems placed like a sentinel guarding his own memory. We call it Addison's portrait, and we hope we are right ; but we admit we may be wrong. In a

¹ See p. 279.

pamphlet, published in 1858, and entitled "Joseph Addison and Sir Andrew Fountaine; or the Romance of a Portrait,"¹ it is argued that this portrait represents Sir Andrew Fountaine, and not Joseph Addison at all; the chief reasons adduced being that the Portrait in question is like one of Sir Andrew, and that when Addison's widow left Holland House, it is improbable she would have left such a portable portrait of her husband behind. As for two portraits or two sitters being like one another, the wonder is that, with so limited a list of features, there should not oftener exist a resemblance between faces. As for the portrait being left behind, that, we may infer, was not the case. It came into the possession of Addison's daughter, and *as the portrait of her father*, was bought at the sale of her effects by the third Lord Holland; in the same way that Addison's table was bought as such by the fourth Lord Holland, at Rogers's sale. These we firmly believe to be facts, and facts are stubborn things. But so are often arguments likewise!

Next comes Benjamin Franklin, and if sitting for a portrait gives any chance of a likeness, we may hope there is a likeness here, as we are told that the good and great man sat for this in Paris; probably, though, not giving undivided attention to the artist; but rather, we imagine, meditating the while over the treaty which was to give peace to his country.

After Benjamin Franklin we come to Lope de Vega, with whose name anybody who has access to the books at Holland House should be familiar; for amongst them is a large collection of his works. It is not often that the appearance of a man corresponds with the idea we form of him by his writings, but Lope de Vega is an exception. He looks Lope de Vega indeed.

We would next give Galileo a look and a thought. Who indeed would not give both to the discoverer of a movement in which he and his fellow-creatures had been unconsciously taking part all their lives, and from whose lips we can almost hear the words he pronounced after his forced abjuration: *E pur si*

¹ Published in London by Simpkin, Marshall, and Co., and in King's Lynn by Thew and Son. (From the "Athenæum.")

muove! This portrait, the copy of a Titian, was painted at Florence in 1794, by the Rev. Mr. Penrose.

From the portrait of a writer who was a great natural philosopher, we pass to that of a philosophical historian who was a great writer; Machiavelli, the author of the Discourses on Livy, the History of Florence, and that never-to-be-forgotten treatise, "Il Principe." Machiavelli—the man of whom Macaulay says, "Out of his surname they [Englishmen] have coined an epithet for a knave, and out of his Christian name a synonyme for the Devil"¹—appears before us, bringing with him the varied history of Florence, in prose which Italy has not yet found equalled.

Now we have an English philosopher; Locke's pensive face arrests our attention, and gives us the pleasure we sometimes experience in life of gazing into eyes which are as the watch-fire to vast intellect. This portrait of the great Whig philosopher is supposed to be the identical one discarded from Christchurch. It could not find a more appropriate home than Holland House.

We next stop—a sudden transition—before a portrait of Madame de Sévigné, whose easy, graceful style, as she let her pen *trotter, la bride sur le cou*, though it has surely found more warm admirers than successful imitators, has charmed many an hour unfitted for deeper studies.

Having noticed the larger pictures, we come to a sketch of King Edward VI., done by Vertue, and given by Horace Walpole.

Next, an original sketch by Sir Joshua Reynolds, of Lord Ossory. It is rough, and consists only of a few lines. But in spite of its roughness, in its few lines is revealed the great master. The sketch was done at Amptill, and given to the third Lord Holland, by Lord Ossory.

And now we must pause before a curious and valuable little collection of mementoes grouped together; valuable from its associations, curious from its arrangement.

¹ Macaulay's Essays: Machiavelli.

A photograph, given to Lady Holland by Princess Lieven, forms the centre of the group. It represents the members of the Congress of Paris in 1856, and is signed by themselves. The signatures—some written by hands that can write no more, some by hands that will, we trust, be able to wield their pens for years to come—suggest a host of reflections. If the dead were alive, would they not help the living? But what *is*, *must* be, and it is right that it should be so.

It would be both tedious and useless here to enumerate the signatures, so we proceed at once to an enamelled miniature portrait of Catherine, Empress of Russia, with an autograph letter, which we reproduce.¹

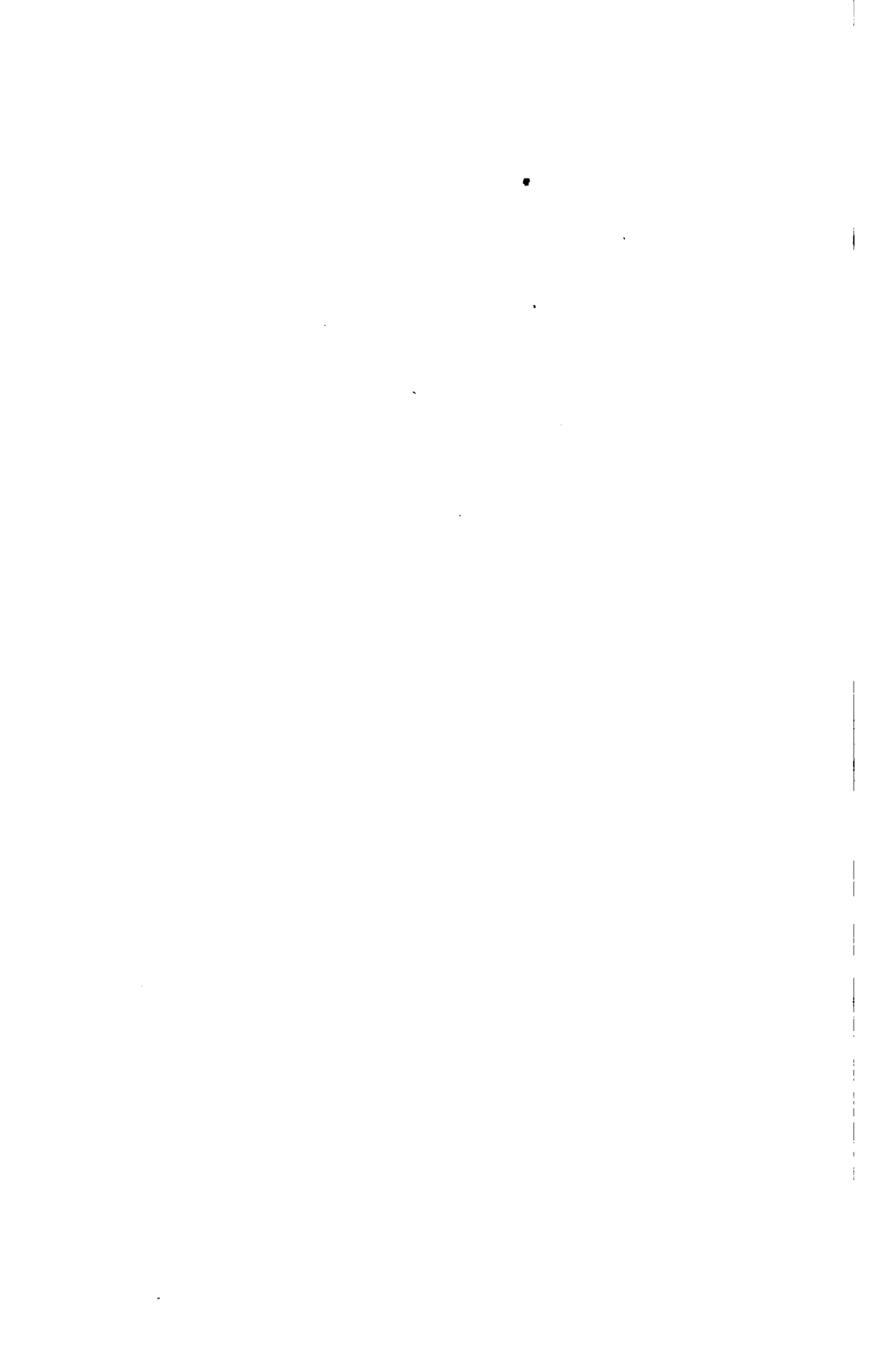
The sentiment expressed in the letter is certainly a good one, and the testimony of the woman who bore the noble title of *Mère de la Patrie* is a flattering one to Fox. But we are astonished to find that the correspondent of Voltaire should not have written the French language more correctly. She had, however, a tendency to begin things with impetuosity and to leave them uncompleted, which tendency was cleverly satirized by Joseph II., whom, during his journey with her into Tauride, she begged to lay the second stone of Ekatherinoslaw, she herself having laid the first. Joseph related the circumstance thus: "I finished an important business with the Empress of Russia, in one day; she laid the first stone of a town and I the last."

Catherine's picture and autograph stand between miniatures on ivory of Napoleon and Robespierre, whilst the photograph of the Congress is between the Prince of Wales, afterwards George IV., a miniature on glass, a miniature bust in relief of Earl Grey, and a miniature on glass of the Right Hon. George Tierney.

On the back of the miniature of Robespierre, after his name,

¹ From a note at the back of the framed autograph, it would appear that Catherine's letter was originally written in pencil and afterwards inked over by Count Berborotko, to whom it was addressed, and by whom it was sent to Charles James Fox.

Quelle d'une guerre ala
quelle il ny auroit ni justice
ni raisons



the third Lord Holland has written *un scélérat, un lâche et un fou*. Although Mr. Froude and other modern writers have exhibited to us old historical portraits in a new light, and although opinions concerning Robespierre have oscillated perhaps as much as did Robespierre's own opinions, yet the judgment of posterity is likely to concur, more or less, in the fitness of the epithets here bestowed by the third Lord Holland.

But now, abandoning all attempt at classification, let us pick out for ourselves what remains of most interest in the LIBRARY PASSAGE.

There is a pen-and-ink sketch, by the Hon. William Wallace, of Gibbon and Madame de Silva;¹ and there is a pen-and-ink sketch of Voltaire with a few friends; there is also a letter from Voltaire addressed to Henry Fox, afterwards the first Lord Holland:—

“AUX DÉLICES,
“ 28 avril N S.

“ S

“Y^r son is an english lad, and j an old frenchman he is healthy, and j sick, yet j love him with all my heart, not only for his father, but for him self. We are very free together, he does me the honour to come to my little caban when he pleases; We are to dine just now, and to drink y^r health. t'is for me a good fortune to receive the son of the amiable and honour'd m^r Fox who was formerly so kind to me, if j were but sixty years old, i would come again to england but j will live here and dye with the utmost respect

“ Monsieur

“ Votre tres humble et tres obeissant

“ Serviteur VOLTAIRE.”

From the superscription and conclusion of this letter, we may

¹ See tail-piece to this chapter, in which, however, the sketch is reduced to very diminutive proportions.

infer that with Voltaire, as with other mortals, there is more than *le premier pas qui coûte*, there is also the last. But his English is certainly better than Catherine's French ; though, according to a story told of him while he was learning the language, he would not have appeared partial to it ; finding that the word *plague* with six letters was monosyllabic, and *ague* with only the four last letters of *plague* dissyllabic, he expressed a wish that the *plague* might take one half of the English language, and the *ague* the other !

From Voltaire's letter we turn back to the sketch we have already mentioned. Here we see him at a repast, evidently laying down the law to the assembled company, which consists of D'Alembert, Condorcet, Diderot, La Harpe, le Père Adam, and l'Abbé Mauré. Le Père Adam seems intent upon carving, and Diderot intent upon le Père Adam ; but Voltaire is apparently the only talker, D'Alembert and l'Abbé Mauré seem listening to him, and he has even secured the attention of one or two of the servants, who look much amused.

On another side of the LIBRARY PASSAGE is a print representing another dinner table, but extremely unlike that at which Voltaire sits. In this we see the Duke and Duchess of Newcastle and their family ; their position is explained by the lines inscribed beneath :—

“ Thus in this Semy-Circle wher they Sitt,
Telling of Tales, of pleasure and of witt,
Heer you may read without a Sinn or Crime,
And how more innocently pass your tyme.”

Once more we have an interior, but this time an empty one. It is a print of the Cabinet of Beethoven. The moon is shining through a single window and lights up the piano, which seems to fill the room as music filled Beethoven's soul. The complete solitude of the scene allows our thoughts to remain in an ideal sphere, and it is thus that we should see the room of an essentially ideal composer.

Above this print is a crowquill portrait of Charles Edward Stuart, to connoisseurs a precious relic. On the reverse are a few explanatory words :—

“ Charles Edward Stuart, son to James Stuart, son of James the Second.

“ This drawing with a crow-quill, hung many years in the dressing-room of Anne, Countess of Upper Ossory, at Ampthill Park.

“ It had, I believe, been bought by her at Rome, about the year 1770.

“ VASSALL HOLLAND.”

In order better to understand how several things at Holland House came from Ampthill, we should mention that, in the February of 1818, the Earl of Upper Ossory, uncle to the third Lord Holland, died. He had been as a father to Lord Holland during his lifetime; and at his death, he left him his estates in Bedfordshire. They were situated in the parishes of Millbrook, Ampthill, Houghton, and Marston. And several of the pictures now at Holland House or St. Anne's Hill were transported to Ampthill Park, where Lord Holland, as well as at Holland House, used to dispense his genial hospitality.

Having given this brief explanation, we pass on to a precious little bit of paper historically connected with Holland House. It bears Addison's last autograph; an autograph which we reproduce, and which, after what has been said about Addison's unhappy married life, seems to us both interesting and pathetic.¹

Above the autograph is a frame, containing a piece of wood from the door of the room in which Ariosto died at Ferrara (1533), and also a medallion which was found near his head when his coffin was removed, with great pomp, from San Benedetto to the University at Ferrara, and opened in the presence of the French General Miollis (1800).

¹ See Appendix E.

Above the frame with the wood and medallion is a miniature cast of Milton in ivory. This portrait, in the same room with that of Addison, reminds us of the story of Milton's daughter coming to see Addison at Holland House. He had requested her to bring some evidence of her birth, but so soon as he saw her he exclaimed, "Madam, you need no other voucher! Your face is a sufficient testimonial of whose daughter you are!" Probably Addison had studied Milton's portrait; certainly, he was the first to render the great poet familiar in *our* mouths as household words, by his critiques on "Paradise Lost" in the *Spectator*. The link here is evident!

Above the miniature cast of Milton, is an engraving of the cell where Martin Luther lived from 1505 to 1507. It was at Erfurt, as we all know, that, almost demented by the death of a friend, he retired under the roof of an Augustine convent, and there spent two years in the most fervent observance of the rules he was later to trample under foot.

In another part of the LIBRARY PASSAGE are wax casts of the Right Hon. Edmund Burke and Sir Joshua Reynolds, by Mountstephen, and of Pope Benedict XIV.

We like to close this real scrapbook, the leaves of which we have just been turning over, by a portrait of George Selwyn. According to a note on the back, it is a striking likeness copied by Jackson, R.A., from a portrait at Castle-Howard, and given in 1831, by Lord Carlisle to the third Lord Holland. In that thoughtful but humorous face we can see the love of corpses combined with the facility for jokes; the man who travelled to Paris, in order, as an *amateur*, to see Cartouche broken on the wheel, and the man, who, going to sleep in the House of Commons, said that his was not a case of *Pro rege semper, pro republica, sepe*, but *Pro rege semper, pro republica SLEEPY*. His eyes look into the distance as if penetrating into the infinity of nature and the flexibility of words. His mouth, ever pouting, seems to smile, and his turn-up nose shows a strong power of repartee.

George Selwyn's ready witticisms might fill a volume; and

though we have mentioned some in a former chapter, we may be excused for offering here one more example of them,—an example which is almost historical :—

George II. had such an aversion to Selwyn that he always called him “that *rascal* George!” Selwyn overhearing him one day, musingly observed, “*Rascal*? What does that mean? Oh! I forgot that it was an hereditary title of the Georges!”

But before quite leaving the LIBRARY PASSAGE we must not forget to look at the windows. In the southern window is a pane of glass removed from the window of what we believe used to be Rogers's dressing-room in the East Turret. Upon this pane of glass are cut some lines by Hookham Frere. They date from October 1811, and run as follows :—

“May neither fire destroy nor waste impair
Nor time consume thee till the twentieth Heir,
May Taste respect thee and may Fashion spare.”

To which we add a devout Amen; and to which Rogers is reported to have said, “I wonder where he got the diamond.”

Ah, well! If there was a scarcity of diamonds among any of the company at Holland House in those days, we may safely assume that there was an abundance of what is worth much more than diamonds, wit,—wit which is not dug out of the earth, but is heaven-born!

Opposite the southern window is a double one, which gives light to the WEST TURRET STAIRCASE. In the lower part of this window is the glass, which used to be in the chapel.¹ It has German decorations, pieces of different coloured glass producing upon the adult much the effect of the kaleidoscope upon the child. An inscription in Dutch on the glass relates the story of Esther and Haman.

We have not enumerated quite all the mementoes in the LIBRARY PASSAGE. Indeed, besides what we have mentioned

¹ See p. 135.

and what we have not mentioned, it contains books, and thus deserves to be considered as part of the Library. But we have met here some who are not often seen together: Machiavelli, Addison, Lope de Vega, Madame de Sévigné, Locke, Franklin, the Empress Catherine, Robespierre . . . and thus we leave the LIBRARY PASSAGE to enter the YELLOW DRAWING ROOM.





CHAPTER XXIV.

THE YELLOW DRAWING ROOM.

THE YELLOW DRAWING ROOM is appropriately so called from the colour which chiefly pervades it, though not to a monotonous extent, for the cornice is blue as well as gilt, and the yellow walls are enlivened by various copies of Italian masters. The most attractive part of this room, as in many other rooms at Holland House, is, at first sight, the chimney-piece.

As a rule, it is the blazing fire within the grate which invites us to draw near to it on a cold, bleak day ; it has that by which the hearth has acquired the sweetest and dearest of all epithets—the *friendly* hearth. The centre, almost, of home ties, it brings with its very name the purest and most lasting affections of life. So cosy, so merry, when our loved ones are assembled around ; and even if dreary or cheerless when Time has dispersed them, still a fire is, as Sydney Smith said, “a live thing in a dead room ;”¹ to which circumstance he thought its pleasantness might be attributed.

The wanderer longs for the day that shall bring him again to the hearth he perhaps thoughtlessly left ; the prodigal child looks back regretfully on the time when the homely hearth sheltered

¹ Memoir of Sydney Smith, by his daughter. Chap. ix.

him with the others, and murmurs, "Alas ! I am no longer worthy to be there !"

The hearth, like every other earthly thing, has its day : the cold and wintry season, during which we seek its kindly warmth. But when the first notes of the cuckoo are heard, when the very air dances with pleasure at the coming spring, when trees adorn themselves with their light-green mantles, and nature seems one great and beautiful theatre for Love—then good-bye to the fireplace and all that appertains to it ; up fly the window-sashes, out we rush, revelling in the bright scene, with new life in our hearts, and a keen enjoyment of nature's reviving beauties—an enjoyment which is as a note of praise to the God of Nature Himself. Then the hearth must slumber for a while ; we try to conceal its very existence, and often, on a hot, sunny day, we may find ourselves wondering how we ever could have been cold enough to sit by it.

In the YELLOW DRAWING ROOM, however, the chimney-piece is so pretty that we would willingly draw near to it even with the thermometer high and a fire blazing. From the mantel-shelf to the cornice there is a ground of sea-green, with graceful designs upon it in pink and gold, shaded by soft brown ; while scattered in pretty order upon that part of the wall, are quaintly shaped looking-glasses, candelabras over brackets and vases. Above the centre looking-glass, which is elliptical, placed lengthways, appears a sketch of Lady Holland's eye within a Florentine frame. Higher up still, is a portrait in pastel of Charles James Fox as a child, with a spaniel in his lap. The chimney-piece projects some three feet into the room, and a bay-window opposite looks out upon the part of the terrace which is alongside of the Library.

Having given a tribute to art and grace, which, harmonizing with each other, have here led us by the hand, we come to a collection of historical interest :—

A pair of candlesticks in Byzantine ware, which belonged to Mary, Queen of Scots.¹ They were in her possession at

¹ See tail-piece to chap. xxv.

Fotheringay Castle, and thus were witnesses to the last hours of her life's tragedy; witnesses to Paulet's and Mildmay's custody over the Scottish Queen; witnesses to the proud and ironical retorts with which she greeted Elizabeth's imperious messages; witnesses also to the remorseful prayer of a heart-broken woman when she remained *alone* within the walls of her castle prison.

An ancient poison-ring with a death's head in carbuncle, supposed to have been sent to Mary, Queen of Scots. We accept the idea too naturally after the thoughts to which we have just given vent. But Mary did not need the poison-ring. She had in her crucifix and her rosary wherewithal to heal a wounded heart.

An interesting memorial of the seventeenth century: a medal with Charles I. on one side and Henrietta on the other—in fact, the badge worn by the Jacobites.

What comes next, though scarcely of Jacobite extraction, is still connected with the Stuarts—a watch and *châtelaine* of Mary, second Lady Holland.¹ It is very pretty with charming enamels and rococo diamond knots. Upon the *châtelaine* hangs a ring with a miniature portrait of Charles II., given by him to the Duchess of Portsmouth and constantly worn by her. Inside the ring are the letters "C.R." engraved and filled in with enamel.

Two gold *plaques*: on the one are represented two holy women; on the other are painted miniatures of our Saviour and the Blessed Virgin. These almost recall pictures of Cimabue's time, but the drawing is infinitely more correct.

We are noticing the objects rather as they are arranged than in chronological order. From the *Cinque Cento* we now go to comparatively modern English.

A gold enamel watch with seals, worn by C. J. Fox. The watch is large and rather flat, bordered on both sides with enamel. Behind the glass, on the back, is plaited some grey hair. The watch is plain, but quaint and original looking.

¹ See tail-piece to this chapter.

A locket given by Lord Lauderdale to Mrs. Fox. It contains C. J. Fox's hair fantastically worked in flowers; and round it is inscribed his name with the date of his death, Sept. 13, 1806, and his age at the time, 57. It was evidently sent to the widow after the great man's death. On the reverse of the locket, the well-known lines by Fitzpatrick;¹ and round it, an inscription by which we know that the locket was given from Lord Lauderdale to Mrs. Fox.

Two rings on a chain. One of them is very plain, with an inscription engraved inside naming the Rev. Saml. Parr, LL.D., and the time of his death, Mar. 1825, æt. 79.

The other is a remembrance of one dear to the lovers of poetry, a mourning ring "In memory of Byron." The words are in Old English, and the poet's name is surmounted by a Baron's coronet.

A ring presented to C. J. Fox, with *libre ou mourir* upon it—an appropriate motto for the constant and eloquent defender of liberty.

C. J. Fox's pen, his pencil-case, and his fruit-knife. Insignificant, perhaps, in themselves, but revered within the walls of Holland House.

An inkstand, given *To Mary Augusta Fox from her sincere friend Queen Adelaide of England.*

A small blue and gold snuff-box, with a miniature in the lid. A slip of paper inside tells us the reason why the box is preserved as a curiosity; for by what is written we learn that the miniature is the likeness of Governor Howell of Calcutta, the great-grandfather of the undersigned, Emily Craigie. Governor Howell was the principal survivor from the Black Hole of Calcutta.

¹ See chap. viii. p. 146. On the locket, however, the words differ a little from those beneath the bust, running thus:—

"A Patriot's steady course he steer'd,
Midst Faction's wildest storms unmov'd;
By all who knew his Mind rever'd,
By all who knew his Heart lov'd."

An ivory notebook, a "SOUVENIR D'AMITIÉ." Inside the notebook are a few words in pencil: "Given me July 9th, 1789, by Lady Lansdowne, only a few weeks before her death—for she died in the August of the same year; remained in my dear Aunt Evèy's possession till her death, alas! Jan^y 16, 1830. Then given to her sister Mrs. Smith, and returned to me by her unhappy survivor . . ." Here the indistinctness of the writing hides from us the rest of the story. This little touching explanation must have been made by Miss Fox, "Aunt," sister of the third Lord Holland; the Lady Lansdowne who made the present was the second wife of William, first Marquis of Lansdowne. "Aunt Evèy" was probably a Miss Vernon, who lived with Miss Fox at Little Holland House; and whose sister, called upon this tablet of memory "her unhappy survivor," married Bobus Smith. Thus the little tablets tell their tale; and we venture to think that it will be scarcely looked upon as a fault if we have, perchance, allowed to creep into our account of a collection which is historically valuable, some objects which are interesting only as family links with the past.

Another *souvenir d'amitié* understood though not expressed. A cameo ring containing Jeremy Bentham's hair and profile, with the words *Memento for Miss Fox* engraved upon it, together with the date of Jeremy Bentham's birth and death; the former as having taken place in 1747, the latter on June 6, 1832, in his eighty-fifth year.

In life, characters and interests of the most opposite kind are often, to our astonishment, brought together; and, after death, how often are remembrances from the most opposite sources brought together likewise.

Here in the same cabinet with two bracelets and a cap, souvenirs of the pious Queen Marie Amélie, offered to the present Lady Holland, we find numerous relics of the great Napoleon, collected by the third Lord Holland.

Such a union may remind us, that, though their interests were antagonistic, the lots of Marie Amélie and Napoleon were in some salient features the same. Each was for a time the favoured

child of fortune; each for a time wore a French crown; each died in exile. But the resemblance in their lives thus evoked is not so great as the difference of their portraits—portraits which truly require an abler hand than ours to do them justice.

Brought up amidst every beauty of nature and beneath a genial sky, the good Neapolitan Princess carried with her through life a grace and warmth symbolical of her country. Nor was that all: she gathered sweet flowers from each land she dwelt in, and dispensed the perfume, while she took unto herself the bitter herbs from affliction's path, and from them received strength. Thus, gentle in prosperity and dignified in adversity, loving and beloved, she lived on earth until it pleased God to call her unto Himself.

After the recollection of Marie Amélie has stirred up tender and pious emotions in our breasts, it is with a sudden revulsion of feeling that we see in imagination the figure of Napoleon: the solitary man, wearing a *redingote grise* and a three-cornered hat, standing with knitted brow and folded arms upon an island which rises like a mountain out of the sea. The sun may shine upon his rocky pedestal, the waves may beat against it, but neither sun nor waves can destroy the chained eagle's hideous legacy written there in characters of dire vengeance: *Je lègue l'opprobre de ma mort à la maison regnante d'Angleterre.*

And to this is reduced Napoleon, the once master of Europe; he whose very name struck horror and dismay into many a vanquished heart! He was as the firebrand of the world; and yet there he stands, vanquished, alone—to die desolate. Well may the great prisoner contemplate the immensity around him, as an eagle watches the skies; and well may he, eagle-like, long to fly up to the sun, that he may at least die in a globe of fire. Some children may listen to his story, and then, trembling with fear, bury themselves in their snowy cribs; some may lie awake all night thrilling with excitement at the bold adventurer's course; and some may even yet long to free him from that island rock; for, as Napoleon himself said, when, on his way to St. Helena, he observed that the English midshipmen treated him

with marked respect : " Children are full of enthusiasm." And we who now write, although we may no longer urge a child's excuse for being enthusiastic, if indeed enthusiasm calls for an excuse, we ourselves are deeply moved, as we take, one by one, the relics, honoured in Holland House, of the great Napoleon ; for

" All quell'd !—Dark spirit ! what must be
The madness of thy memory !" ¹

First we note a locket containing Napoleon's hair, and a piece of paper with some more hair in it. The locket is in crystal, surmounted by the eagle and the crown of laurels due to the hero, with the word *Napoleone* on the back. There is but little hair, and that little is tied by a triclor string. Enveloping the paper with hair in it are copies of two letters to Mrs. Fox : one from the third Lord Holland, the other from Barry O'Meara. The first is a kind of introduction to the second ; and the second tends to prove the high esteem in which Charles James Fox had been held by the hero who at one time swayed the destinies of Europe :—

" HONBLE. MRS. FOX,

" ST. ANNE'S HILL,

" CHERTSEY.

" DEAR MRS. FOX

" Mr. O'Meara is just come here, in the expectation of finding you, and giving you the inclosed present of Napoleon's hair, which he says that you expressed a wish to possess. He begs me to send it with his compliments and respects.

" Ever truly your affect",

" VASSALL HOLLAND.

" 19th Aug. 1822."

¹ Byron : Ode to Napoleon Bonaparte.

"Have the goodness to acknowledge the receipt of the lock by a line directed

"to BARRY O'MEARA, Esq.,

"No. 3, Lyon's Inn,

"Newcastle Street."

"3, LYONS INN, STRAND, *August 22.*

"MADAM

"It has given me infinite satisfaction that it should have been in my power to have offered you any relic, however trifling, of the departed hero; more especially as I am quite convinced that, were he in existence, he would feel gratified by any attention shown to the relict of that great man whose name I never heard him pronounce unaccompanied by some expression of approbation, or of esteem. With these sentiments, I do myself the pleasure of inclosing you a small fragment of the hand-writing of the man whose signature once decided the fate of kings and of nations, and have the honour to be

"Madam,

"With great respect and esteem,

"Your very ob' servant

"BARRY E. O'MEARA.

"*To Mrs. Fox.*"

Further on we find a ring, a very narrow gold ring with an emerald and two poor diamonds; a cross of the Legion of Honour, and a sock.

The ring seems to have been brought from St. Helena for Elizabeth, Lady Holland, in whose handwriting we find with the ring: "Sent by Countess Bertrand, by Major Poppleton." The cross was the one worn by Napoleon, and given to Lady Holland by General Flahault, and the sock Napoleon wore at the moment of his death. There is also some snuff which was

found in his snuff-box at Longwood after he died, and given to Lady Holland by Count Montholon on the 1st of October, 1821. Some people may sneer at the triviality of such relics, or recoil at the associations they suggest; but as things worthless in themselves are infinitely precious to the lover, if his beloved has worn or touched them, so is it to the hero-worshipper with what has been in contact with his or her hero.

Together with these comparatively trifling objects is a copy of the *Edinburgh Review* for December 1816, noted by the great man, and thus giving a sample, if not of his handwriting, at least of his mind. The noting, unfortunately, is in pencil, and so faint that if it includes any actual words, these are practically unreadable.

Lady Holland herself, in a note at the beginning, tells us that this number of the *Edinburgh Review* was given to her by Mr. O'Meara, and that the pencil marks on the margin of the article on "Letters from St. Helena" were made by Napoleon, who expressed on reading it much surprise at the minute knowledge of the Reviewer upon some early events of his life,¹ which he had himself almost forgotten.

On the first page of the *Review*, there is the autograph of Barry E. O'Meara.

The review is upon *Letters from St. Helena*. By WILLIAM WARDEN, Surgeon on board the Northumberland. 8vo. London, 1816. The letters are favourable to Napoleon, and the review is favourable to the letters. Our business, however, is neither with the review nor with the letters, so much as with the expression of Napoleon's feelings as here found upon the former.

At page 466, Napoleon marks with pencil crosses a paragraph alluding to the noble origin of his family. It was originally Tuscan, and had been settled for many centuries at San Miniato. As the reviewer says, at the height of Napoleon's fortune there were flatterers who found or fabricated proofs of his descent from the ancient princes or tyrants of Treviso; but

¹ And no wonder, since it appears that the reviewer was John Allen.

there was probably as little foundation for this genealogy as for the miserable impostures of the emigrants who represented him as sprung from the lowest dregs of the people.

At page 467, he marks an account of his early education and an allusion to the kindness shown him after the death of his father by his great uncle Lucien, Archdeacon of Ajaccio; and the statement of his having written a history of Corsica, which he sent to the Abbé Raynal, then residing at Marseilles, who advised him to publish it.

At page 468, he marks an account given of the grounds of difference between him and Pozzo di Borgo, with whom he was, at first, on terms of intimacy, and, later, on terms of the bitterest animosity.

At page 469, he marks an anecdote of his pointing out to his brother at Toulon, after the allied army had left the town, a spot where an unskilful attack on one of the forts had caused an unnecessary slaughter, and uttering, with great emotion and with tears in his eyes, that if the wretch who led the soldiers to the fort had understood his duty, many of those would be living and serving their country.

At page 473, he marks an anecdote told by Count Meerfeldt, one of the negotiators on the part of Austria at Leoben and at Campo Formio, that on the part of Austria he, Meerfeldt, offered a principality in Germany to Napoleon, who replied that it would never answer for him, and added that it was his object to obtain admission into the government of his own country, and that if he could once set his foot into the stirrup he had no doubt he should go a great way.

Pages 477 and 478 deal with the well-known and much-debated charge against Napoleon, that he recommended to Desgenettes to give a dose of opium to the soldiers at Jaffa who being ill with the plague could neither be removed without great risk of infection nor live twenty-four hours; and to Desgenettes' fine answer, that *son métier étoit de guérir et non de tuer*. Lower down on page 478, the reviewer says: "He must have a mind strongly biassed by prejudice, who can

represent the proposal of Napoleon as arising from a callous insensibility to the sufferings and fate of his soldiers. It had its source, on the contrary, in strong but ill-directed feelings of humanity, which neither he nor Desgenettes had a right to indulge in the manner proposed." Which observation Napoleon, at least partly, marks.

At page 479, he marks almost all the following passage: "We have heard, that when the news of his return [from Egypt] reached Paris, the Directory ordered Fouché, their Minister of Police, to arrest his person; but Fouché declined the office, saying, '*il n'est pas homme à se laisser arrêter; aussi ne suis-je pas l'homme qui l'arrêtera?*'"

And at page 480, he marks what follows:—"The western departments were desolated by civil war, which the abominable law of hostages had rekindled. Napoleon [after the 18th of Brumaire] abolished the law of hostages—closed the list of Emigrants—and, by a judicious mixture of mildness and severity, restored tranquillity to those departments."

To account for these relics of the great Emperor being kept here, we must remind the reader of a few facts gleaned from Lord Holland's Foreign Reminiscences, and elsewhere, showing that Napoleon's acquaintance with the family was more than formal.

On the 1st of October, 1801, the preliminaries of the Peace of Amiens had been signed at St. Anne's Hill; and six months afterwards peace was finally concluded at Amiens by Joseph Buonaparte and Lord Cornwallis. During the short cessation of hostilities after this peace, Charles James Fox went over to France and had various meetings with Napoleon, then First Consul of the Republic, who asked him to dinner often, and showed him many civilities. One day Fox had visited Napoleon's Palace of Malmaison, but not content with seeing what the ordinary run of visitors were allowed to see, he manifested a great desire to be shown Napoleon's private apartments. This was strictly against all orders; but Fox would not be refused, and he was at last taken into Napoleon's

study. Some papers were strewn upon the table ; but Fox's attention was especially drawn to a magnificent writing-desk, made according to Napoleon's own idea, and which he generally used.

At St. Cloud, Fox found greater difficulty in seeing what he wanted, but there too he at last succeeded, and was pleased with a very good likeness of Ruyter in one of the galleries. On one side of the study, shut in by Napoleon's writing-table, he saw a miniature of William, Prince of Orange, given him by the King of the Netherlands. Coming out of the study by the opposite door he noticed some marble busts placed together in a certain degree of confusion. The first was that of France's implacable enemy, Chatham ! One of the busts was turned towards the wall : Fox wondered, but did not ask, who it was ; his guide, however, offered to disclose the mystery. It represented neither more nor less than Fox himself. He seemed surprised ; but the incident is to us fraught with interest, and we learn with pleasure that the sculptor received a beautiful snuff-box as a recompense for his labours.

It was at about this time that Lord and Lady Holland were introduced to the great man. Lord Holland says that Napoleon had but little conversation either with himself or with Lady Holland ; but that he was aware of the immense admiration the latter entertained for his genius. The admiration was reciprocal, and Napoleon evinced his gratitude by ordering that Lord and Lady Holland should be treated with every civility during their stay in France. At that time, too, Napoleon and Fox had an interesting conversation upon the subject of the infernal machine, which he accused the English of having made ; particularly designating Mr. Windham.

In 1814, after Napoleon had abdicated, Lady Holland caused to be conveyed to him at Elba messages of respect and sympathy, as also some papers he was anxious for.

As we already know, Lord Holland was very much against his being sent to St. Helena, and, after he had been sent there,

violently opposed the Bill for the more effectually detaining in custody Napoleon Buonaparte.

On that occasion the following protest was entered in the Journals of the House of Lords:—

PROTEST AGAINST THE BILL FOR DETAINING
NAPOLEON BUONAPARTE.

“Dissentient ;

“Because, without reference to the character or previous conduct of the person who is the object of the present bill, I disapprove of the measure which it sanctions and continues.

“To consign to distant exile and imprisonment a foreign and captive chief, who, after the abdication of his authority, relying on British generosity, had surrendered himself to us in preference to his other enemies, is unworthy the magnanimity of a great country,—and the treaties by which, after his captivity, we bound ourselves to detain him in custody at the will of sovereigns to whom he had never surrendered himself, appear to me repugnant to the principles of equity, and utterly uncalled for by expedience or necessity.

“VASSALL HOLLAND.”¹

If Lord Holland had defended him, and was indignant at the course pursued by England towards him, Lady Holland, with her perfect hero-worship for him, used to minister practically to the alleviation of his sufferings, sending him out any new publications, or other luxuries that she thought would be agreeable to him.

The two following letters, out of the MSS. in the British Museum, one from the Duke of Bedford to Lady Holland, and one from Lady Holland to Sir Hudson Lowe, can be appropriately placed here. Lady Holland's letter, indeed, as that of a clever, well-informed woman of the world, writing from England in 1820, is more than *Napoleonically* interesting:—

¹ Monday, April 8, 1816. Parliamentary Debates. Vol. xxxiii. p. 1020.

" WOBURN ABBEY, *Jan^r 14, 1817.*

" MY DEAR LADY HOLLAND,

" As I understand you are about to send some things to St. Helena by the Conqueror, I have directed a parcel of Books to be sent to Holland House, which I request you will have the goodness to forward by the same opportunity to Sir Hudson Lowe, for Bonaparte, and I shall be happy if they can in any degree tend to relieve the tedium of his captivity—every thing that can be done to soften the rigours of it, is of course eagerly seized upon by a gallant and high-minded soldier like Sir Hudson ; still however, Books which may not be within reach in the Island cannot fail to be of some Consolation, and I hope he will accept these as a trifling testimony of the many civilities I received from various branches of his Family whilst I was in Italy. If you write to Sir Hudson Lowe, be good enough to offer my best compliments to him, he will perhaps recollect having met me whilst his carriage was repairing in a small village in the Tyrol.

" Ever yours affectionately,

" BEDFORD."¹

" HOLLAND HOUSE.

" *Saturday July 29, 1820.*

" DEAR SIR HUDSON,

" I have this day closed my accustomed packages for Your Island, and by L^d Bathurst's permission have sent them to his office ; there are two cases only chiefly of Books, one contains a glass locket in which there is a portrait of the late Empress Josephine. It came from the Duchess of St. Leu. The list of Books I enclose, some are the suite of sets I sent upon former occasions. The whole was packed in my own room, and I can vouch on my honor that there is nothing *contraband*. The box of Sweetmeats are as usual the Neapolitan Mostaccioli, which are much relished by Y^r illustrious Captive.

¹ British Museum. Add. MS. 15,729, ff. 55, 56. Letters to Sir Hudson Lowe.

The newspapers will apprise you of the strange Revolution which has taken place at Naples. Some say it is an Austrian plot to get possession of that Kingdom again, others that it has been effected solely by the Clubs of the Carbonieri and that it will extend to the North of Italy and end in the expulsion of the Austrians from thence. *Oxala! se fuesse.* This however will be difficult as the Italian troops in their service have been most carefully removed into Hungary. Spain has infected Portugal, and an explosion may be looked for any day in that Country. In the meantime we are not very comfortable here, this sad business of the Queen's has inflamed the publick mind to a most extraordinary degree of heat, the Rabble cry out for injured innocence, . . . The soldiers, especially those about London who are married, influenced by their Wives, for the Women are all *Queenites*, are tainted, and it is far from impossible that we may see a junction of mob and soldiery in her favor, for it is a singular fact that these persons cannot be made to understand the difference of Queen and Queen Consort, and fancy it is no departure from their allegiance to prefer Queen to King, pretending *their* rights are the same. The danger is that mischievous and artful persons will take advantage of this feeling, and under the name of the Queen's cause effect an overthrow of the present Institutions for their own objects. I own for one that I am far from easy and wish the months of August and September safely over. The Duke of York is become extremely popular. He is often stopped in the Streets and huzza'd for appearing amongst them, which they contrast with the King's seclusion entirely, of himself from publick view, which is unlucky for him as I am sure his manners would win, if he would show himself oftener. The imperious duty imposed upon the Peers of regular attendance on the 17th of August from 10 in the m^{rs} till 6 in the evening is very annoying, will be injurious to health, and destroys many plans of pleasure, all the Grouse Sportsmen are baffled; the Duke of Bedford, who had purchased a large tract of land and House in the Highlands, is disappointed for this Season. We had intended to make an

excursion for some weeks into France, must I fear renounce the project. A propos of France some persons have been deterred from going there by the open language of the French, who have declared they shall detain every Englishman and German, if they get rid of the Bourbons, unless the Son of Napoleon is restored to Paris.

"I hope in a few weeks to send another case which will contain a book of great interest one I shall beg you to accept, and the other to forward to Longwood. It is the work of Belzoni the Italian traveller in Egypt, and also a little cadeau for Napoleon which I hope the King will be good enough to let me have for him, a copy of Sir Thomas Lawrence's Sketch of this Son, done lately at Vienna but this I am afraid from Sir Thomas's occupations I cannot get for some time.

"I hope the climate has not disagreed with your family, Lord Holland has suffered a good deal from gout, but latterly has enjoyed good health.

"Y^r obed^t humble Ser^t

"ELIZA. V. HOLLAND."¹

Napoleon, on his part, sent Lady Holland many things during his lifetime, and at his death a snuff-box was found, in which was a piece of paper bearing the following words:—"L'empereur Napoléon à Lady Holland, témoignage de satisfaction et d'estime."

This box had been presented to Napoleon by Pope Pius VI. at Tolentino, in February 1797. But it is not in the collection at Holland House, Lady Holland having left it to the British Museum, where the above-mentioned paper may still be seen with the original words, which have neither accents nor apostrophes.

Amongst the MSS. at Holland House we find the Emperor's legacy commented upon at some length by Lord Carlisle, who,

¹ British Museum. Add. MS. 15,729, ff. 111—114. Letters to Sir Hudson Lowe.

having heard Lady Holland was to have the box, with more impetuosity than tact gave vent to his feelings against Napoleon :—

“Lady, reject the gift, 'tis tinged with gore !
Those crimson spots a dreadful tale relate,
It has been grasp'd by an infernal power,
And by that hand—which seal'd young Enghien's fate.

“Lady—reject the gift, beneath its lid
Discord, and slaughter, and relentless war,
With every plague to wretched man, lie hid—
Let not these loose, to range the world afar :

“Say what congenial to his heart of stone
In thy soft bosom cou'd the Tyrant trace ?
When does the Dove the Eagle's friendship own ?
Or the Wolf hold the Lamb, in pure embrace ?

“Think of that Pile¹ to Addison so dear,
Where Sully feasted ; and where Rogers' song
Still adds sweet music to the perfum'd air,
And gently leads each grace and muse along :

“Pollute not then these scenes—the gift destroy :
'Twill scare the Dryads from that lovely shade,
With them will fly all rural peace and joy,
And screaming fiends their verdant haunts invade.

“That mystic Box hath magic power to raise
Spectres of Myriads slain, a ghastly band :
They'l vex thy slumbers, cloud thy sunny days,
Starting from Moscowa's snows, or Egypt's sand.

“The warning Muse, no idle trifter deem ;
Plunge the curst mischief in wide Ocean's flood ;
Or give it to our own Majestic stream,
The only stream—he could not dye with blood.”²

But the snuff-box elicited other poetical effusions besides those of Lord Carlisle, and at the time more consonant with Lady Holland's feelings. One is from Tom Moore :—

“Gift of the Hero, on his dying day
To her, whose pity watch'd for ever nigh.

¹ Holland House.

² Holland House MSS.

Oh! cou'd he see the proud, the happy ray
This relic lights up in her generous eye,
Sighing, he'd feel how easy 'tis to pay
A friendship,—all his Kingdom cou'd not buy.”¹

The following, by an unknown hand, can also find their place here, and serving as a conclusion to the subject of Napoleon will also conclude our notice of the room where mementoes of him are so happily placed :—

“Many there are who, when his star was high,
Were raised to greatness by Napoleon's power,
Yet few of all the throng have breathed a sigh
Fearless and grateful in his darker hour.

“Some too there are, who plucking wreaths of fame
In open battle fought against his yoke,
And yet when Fortune smiled upon their claim
No generous spark in victor's breasts awoke.

“But thou, unknown to him by love or hate,
Hast filled the place of Victor and of friend ;
When time has buried long the flatterer's fate,
Thy name with his last days and praise shall blend.”²

¹ Holland House MSS.

² Ibid.





CHAPTER XXV.

THE MINIATURE ROOM.

DURING Sheridan's last illness the medical attendants asked him if he had ever undergone an operation, and his answer was, "Never, except when sitting for my picture, or having my hair cut."¹

But Sheridan lived in the days of miniature painting, and now the art is fast dying out beneath that modern telegraph of portraiture, photography. The art of miniature painting may now, indeed, be called one of the past. Nor should we lament its sad death by a sunstroke! Rather let us think of its brilliant birth amid old illuminations, and forget the degradation of its end in the splendour of its origin.

The etymology of miniature is from *minium*, a red lead. In this *minium* were traced letters, examples of which are found in the MSS. of the fifteenth century. The chief feature in miniature painting is the stippling; the surface most frequently used is ivory; and amongst miniaturists, one of the most

¹ Rogers's Table Talk. (Dyce.)

famous is O.D. da Gobbio, of the thirteenth century.¹ Our present business is, however, with some miniaturists of the seventeenth and eighteenth centuries, specimens of whose works are in the Miniature Room at Holland House.

We shall begin by Samuel Cooper, sometimes called Little Van Dyck, who lived from 1609 till 1672. He was born in London, and, pupil as well as nephew of Hoskins, was pre-eminent in miniature art, from the beauty of his tints and his graceful treatment of the hair. His works are prized in France and Italy, and his miniatures are commonly signed with his cypher. By him in the MINIATURE ROOM we have certainly one miniature of Charles II.; and there is, also in the same room, another of the same King, supposed to be by the same artist.

Then there is a miniature of Mr. Wyndham by Samuel Shelley, who was born in Whitechapel, was almost self-educated, and founded his art upon Reynolds; first exhibiting miniature portraits at the Royal Academy in 1774, and afterwards becoming a constant contributor. His works show much taste and originality, and he treated, in miniature, both historical and poetical subjects. He died in 1808.

By Samuel Collins, who was a miniature painter of great excellence, in the reign of George III., we have Lady Caroline Fox.

The next artist we would mention is Richard Cosway, R.A., who was born at Tiverton in Devonshire (1741), and died in London (1821). He was eminent in water-colour miniatures as well as in oils, and he would appear to have aimed, not altogether unsuccessfully, at Correggio's manner. Vain, eccentric, and believing himself inspired, he became an object of

¹ Really, Oderisi da Gubbio, of Gubbio, in the Duchy of Urbino. He belonged to Cimabue's school, and has been immortalized by Dante:—

“ Oh, dissì lui, non se' tu Oderisi,
L' onor d' Agobbio, e l' onor di quell' arte,
C'h' alluminare è chiamata in Parisi ?”

Purgatorio, xi. 79—81.

satire. But he was noticed by the Prince of Wales, whom he painted *as a gentleman, and not as a coxcomb or an actor*. By him we have :—

Lord Holland.

Lady Holland.

Hon. Miss Fox, and

Charles Ellis, Esq.

Maria Cosway was Richard's wife. Her maiden name was Hadfield, and she painted with talent small subject-pictures as well as miniatures. At one time she tried to shine in society, which need not have been difficult to her, for she was handsome. But in 1804 she left the world, and became the Superior-ess of a convent at Lyons. By her, in the Miniature Room, we have a small oil portrait of Lady Affleck.

Andrew Plimer, the miniature painter, who died in 1837, was a native of Bridgewater. He exhibited at the Royal Academy, in 1786, some miniatures, chiefly in character. There is by him, in the Miniature Room, at least *one* miniature of C. J. Fox.

By Mrs. Mee, who exhibited towards the end of the last century, there is Lady Elizabeth Forster (afterwards Duchess of Devonshire). It was this Duchess of Devonshire who was the friend of Madame de Staël and an acquaintance of Gibbon ; and who at Rome caused various editions of remarkable works to be printed. She died of fever when she was about having an edition made of Dante.

By Francis Cotes, R.A., there is a miniature of Lady Sarah Lennox.

According to the manner of Stump, who exhibited at the Royal Academy in 1784-5, is :

The Right Hon. John Hookham Frere.

By Thorburn, the present Lady Holland.

By Duke Casarano at Naples, copied from a miniature of Mr Temple's : Lord Palmerston.

The rest of the miniatures are almost all by artists unknown, or whose names we have not verified satisfactorily to ourselves.

The Hon. T. Pelham, afterwards the second Lord Pelham.

Lord H. Spencer.

Florentius Vassall.

The Duchess of Devonshire, the witty and accomplished beauty, whose face could not but secure an artist's willing labours. She was, however, Fox's famous political partisan;¹ and it is therefore specially fitting that her picture should adorn the walls of Holland House.

Prince Augustus, in Highland dress.

The Countess of Bessborough.

Lord Holland.

Lord Wycombe.

Lope de Vega.

Francis, fifth Duke of Bedford.

Lady Louisa Conolly, sister of the first Lady Holland.

The Duchesse de Polignac.

Bartholomew Frere.

Lady Sheffield.

Lady Holland.

La Comtesse Scavronski.

Lord Townsend. This is probably the Lord Townsend who quarrelled with the Duke of Cumberland, and about whom there is a rather good anecdote. One of the Duke's friends, seeing him at a review where he was not exactly wanted, said: "How is it that you honour us with your presence to-day? I suppose you are merely a spectator?" To which Lord Townsend answered: "And why may one not come here as a *Spectator*, Sir, as well as a *Tatler*?"²

Besides the miniatures in this room we would mention two lovely groups by Pinelli, and two reliefs, one of Frederick the Great, King of Prussia, and one of Henry, Prince of Prussia, the clever warrior, who was offered the crown of Poland, and who contributed so much to Frederick's success in the Seven Years' War.

The MINIATURE ROOM is hung with yellow, and, in accord-

¹ See p. 58.

² J. H. Jesse: George Selwyn and his Contemporaries.

ance with its name, it is quite little—12 feet long, 9 feet wide, and $7\frac{1}{4}$ feet high—small and low. Its two doors communicate one with the Gilt Room and one with the Yellow Drawing Room, and it forms a strikingly diminutive episode on the first floor.¹

¹ For much information respecting the artists mentioned in this chapter we are indebted to Mr. Samuel Redgrave's List of the artists who practised in miniature, and whose works were exhibited on loan at the South Kensington Museum (June 1865).





CHAPTER XXVI.

LADY HOLLAND'S PRIVATE ROOMS AND THE BLUE ROOM.

"HOLLAND HOUSE on fire!" Such was the cry which, on the 10th of January, 1871, struck horror into our breasts. Could it be true? Was the dear old house, with all its associations, with its thousand precious relics of art and history, really going to disappear from the face of the earth? Should we have to seek with a trembling hand for the canvas over which Sir Joshua's brush had passed, or feverishly to try and decipher the charred and crumbling fragments of Petrarch's autograph? Would Holland House in a few hours be reduced to blackened walls, where the owl might build its nest undisturbed, and the silence of lifelessness forbid even the memory of gay laughter?

Or worse; would a new building be raised where the old one had stood, without a trace of the past, without the sign of age upon its red bricks? It is a law, we know it well, that we are apt not to realize the intensity of our love until we think we are about to be separated from the loved object. And thus it was that we only learned how dearly we cared for the old

house when telegram after telegram (for we were away at the time) gave us to taste the bitter cup of suspense.

But Providence arrested the flames in their destroying course. Lady Holland's Sitting Room alone was the scene of actual destruction. True, it was enough that it should be so. But the centre of the house was saved; and the Library also, thank Heaven, stands in its place still unharmed. It was sad, however, to think of the pretty room, of Lady Holland's Sitting Room, being the victim to a conflagration.

As we knew the room then, it was the very perfection of a lady's boudoir. Without containing any particularly conspicuous historical memento, it was adorned in the most perfect taste. A pleasing medley there was of good china, of old snuff-boxes, and of pretty drawings. It was as it should be. The eye rested on nothing but what could charm it, and the temptation was irresistible to do as children are wont to do—look with their hands. Oh! the doubtful pleasure, and *oh!* the anxiety, of holding 'twixt finger and thumb a lovely bit of Dresden or Saxon china!

The Chimney-piece was a worthy companion of those already mentioned in Holland House. Painted in white and gold, and adorned with medallions in neutral tint, it was attractively furnished with china groups and vases.

And here, as in other parts of Holland House, the master hand of Watts had left its mark. But alas! slowly, surely, tenaciously, rapaciously the murderous element defaced a beautiful portrait by him of the late Lord Holland, and also an excellent one he had made of the Duc d'Aumale. True, the artist himself, aided by two others scarcely less well or less deservedly known, Mr. Leighton and Mr. Prinsep, rushed to the spot in the hope of saving what to lovers of art must be dear. True, they did not spare themselves, and they rescued a great deal—even the remnants of Lord Holland's and the Duc d'Aumale's portraits. But on these the destroying heat had already done sad work; and even Mr. Watts's kind efforts at restoration have not made the portraits wholly what they once were.

Entering Lady Holland's Sitting Room at present, people would stare and say, "Why here? There is no sign of destruction! What more pretty, what more calm, than this nest of grace and art?" We alone who knew and loved each *brim-borion* can go with a sad heart to where each one used to lie; and whether we find the place vacant, or filled even by a worthy substitute, we still sigh for what is gone.

LADY HOLLAND'S PRIVATE ROOMS occupy the entire east side of the house, on the first floor (over the Entresol); and, besides the Sitting Room, consist of a Boudoir, Dressing Room, and Bed Room.

We will conclude this chapter by briefly mentioning some of the works of art the rooms contain:

In the SITTING ROOM are pictures of Mr. Binda, Dr. Playfair, and three spaniels. The originals were by Watts. Since the fire, the originals are represented only by copies.

Two heads of girls, by Landseer.

Gilt corner *étagères*, originally painted by Watts, restored since the fire.

A beautiful collection of fans; one of these is historically interesting, having been painted by a daughter of George III. before the union of Ireland with England. It bears the rose and the thistle, but no shamrock; and the motto, "Health is restored to ONE, happiness to millions," seems to indicate the occasion for which it was painted.

Lastly, the portraits of the Duc d'Aumale and Lord Holland, already mentioned as destroyed by the fire, and restored by the original artist, Watts. It is this portrait of Lord Holland which forms the frontispiece to the present work.

In the BOUDOIR we note the picture of Lady Holland, by Watts; but upon this the reader has doubtless already formed an opinion; for, wishing to show our appreciation, we have placed the engraving of it on the title-page.

In the DRESSING ROOM are water-colours by Cronach.

And in the BED ROOM, besides some more water-colours by Cronach, are a portrait of the late Lord Holland by Leslie, and

a portrait of Lady Coventry, copied from the original of Sir Thomas Lawrence.

The BLUE ROOM, near Lady Holland's Bed Room may here be mentioned. It was the late Lord Holland's room, and also the room where the third Lord Holland died. But he died on his bed, and that story is a fabrication which says that shortly before his death he called on Lord Lansdowne with the following epitaph he had composed for himself, alluding to his having water on the chest :—"Here lies Henry Vassall Fox, Lord Holland, &c., who was drowned while sitting in his elbow-chair."

The thoughts connected with this room would be endless. We will confine ourselves to the barest of facts, and simply notice a few fine, or pretty, pictures on the walls.

A very large Callot :¹ "The Fair of Impruneta." Let who will dispute the originality of this picture, we will not.

An excellent Hoppner : Seville, 1809.

Two large views of Florence by Patch : one of the Piazza del Gran Duca, and one of the Ponte alle Grazie—different indeed from what we saw by Patch down stairs,² but as they are withal wonderfully executed, they prove the versatility of his genius.

¹ See p. 168.

² P. 177.



But the picture in this room which captivates us most is the subject of our tail-piece. A little fair-haired girl, with a clever, half-roguish, half-innocent face, a poke-bonnet on her head, a song in her hands, and *Holland House in the background!*

The present Lady Holland, hearing of the picture, bought it; but hitherto her efforts to find the name of the artist have been unsuccessful. Not so is the picture. Let it speak for itself.





CHAPTER XXVII.

LIBRARY (BOOKS).

THE LIBRARY is not so much that of a bibliophile or book collector as that of a statesman and of a literary man. It is, however, a fine collection, bearing evidences of the collector's good taste, and consisting of more than ten thousand volumes. The books are in remarkably good condition, and most of them well bound.

The historical and literary departments, as might be expected, are those best represented; there is also a considerable number of books relating to English topography.

We are not going to give a catalogue, and therefore, without entering into details, shall simply notice a few peculiarly interesting features of the Library. It contains a great number of privately printed works, many being presentation copies, with autograph letters or inscriptions by the donors;—a magnificent collection of works printed on large paper and bound in old red morocco;—a large collection of the most important historical works relating to Italy, Portugal, and France;—a valuable collection of Spanish literature, a memento of the taste already mentioned of the third Lord Holland;—a superb collection of Elzevirs;—a very fine collection of the Greek and

Latin classics of the Variorum editions;—a complete set of the Delphine editions, and many specimens of the Baskerville, Foulis, Bodoni, Barbou, and other select editions, which we need not here particularize;—several specimens of early printing—and a very extensive collection of historical tracts and pamphlets.

A point of detail peculiarly interesting to every admirer of Charles James Fox, and certainly not without interest to the general reader, is a small collection brought together by the third Lord Holland, of various copies of Charles James Fox's "James II.," which had belonged to distinguished people; amongst whom may be mentioned Sir James Mackintosh, Sir Philip Francis, Charles Edward Jerningham, Samuel Rogers, and General Fitzpatrick. Some of these copies contain MS. notes, the general tenor of which is very favourable. For instance, Sir Philip Francis wrote in his copy:—

"The Spirit of Freedom and Detestation of Tyranny, which prevail thro' this Fragment, not only reconcile me to its minor Faults, but make me regret deeply that the Work, intended by Mr. Fox, was not completed on its own plan."

Altogether, on referring to the contemporary verdict of great men, one feels surprised that the book is now so little known.

There is a fine copy of Dugdale's *Monasticon Anglicanum*; 1st edition; London, 1645—1672; in 3 vols. folio; large margin, and fine proofs of the plates. A note in the handwriting of the third Lord Holland states that it was bought at Rome in 1815.

Davila, *Historia delle Guerre civili di Francia*; Parigi, 1644; 2 vols. folio, extra large paper, bound in old citron morocco, with the arms of Queen Christina of Sweden. On the title-page of the first volume there is the following note:—

"Présenté à sa Majesté la Reine de Suède par monsieur l'Eminentissime Cardinal Mazarinj premier ministre du Roy très-Chrétien le 2 Janvier 1647."

Wakefield's *Lucretius*; London, 1796; 3 vols. folio, in red morocco, on large paper, with a sheet of MS. notes by the third Lord Holland.

Homer's works: the Grenville edition; 4 vols. 4to, extra large paper, with the portrait of Thomas Grenville, and the following inscription on the fly-leaf:—"William Lord Grenville and Thomas Grenville have placed this book in the Library of Holland House in token of their cordial friendship and regard for Henry Lord Holland. 22d January 1829. T.G."

Homeri Opera, græce. Florentiæ, sumptibus Bernardi et Nerii Nerliorum, 1448. 2 vols. folio, old red morocco, gilt edges. A beautiful copy of this *first* and rare edition of Homer's works, edited by Demetrius Chalcondyla, of Athens, with the assistance of Demetrius, of Candia, and of Giovanni Accioli, of Florence, at the expense of the brothers *Nerli*, at a time when the great Florentine, we ought to say Italian, families, not yet lulled by political despotism into the *dolce far niente*, encouraged and cultivated learning.

Le Pastissier François, Amsterdam, Elzevier, 1655. A very fine clean copy, with a beautiful pen-and-ink fac-simile of the frontispiece.

The following precious copy of the first edition of Camoens' *Lusiadas*:—

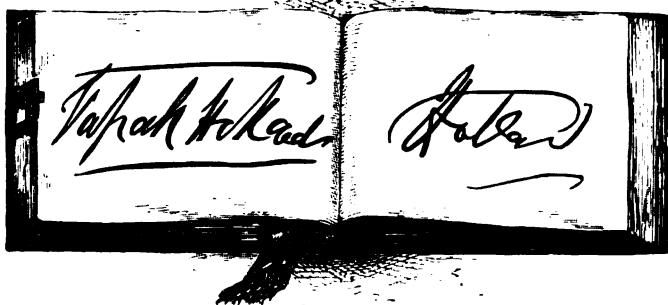
Os Lvsiasdas de Luis de Camoës. Com privilegio real. Impressos em Lisboa, com licença de sancta Inquisição, et de Ordinario: em casa de Antonio Gôçaluez, Impressor, 1572; small 4to. On the title-page: "De el convento de Guadalcazara de Carmelita descalzos." On the reverse there is a MS. memorandum by Fray Joseph Indio, which is embodied in the following note by John Hookham Frere on the reverse of the fly-leaf:—

"This book was brought to me accidentally at Seville. The reverse of the title-page contains the attestation of an ocular witness to the circumstance of Camoens' death (a circumstance which I did not discover till the book was in my possession):—Que cosa mas lastimosa que ver un tan gran ingenio mal logrado yo lo vi morir en un hospital en Lisboa sin tener una savana con que cubrirse, despues de aver triunfado en la India Oriental y de aver navegado 5500 leguas por mar y que aviso

tan grande para los que de noche y de dia se causan estudiando sin provecho como lo avaña en ordir telas para coger moscas.— At the bottom of the title, in the same hand, is:—*Miseremini mei saltem vos amici mei.* The writer is probably the same Fray Joseph Indio, who seems to have written it as a correction of some erroneous appellation in the note at the bottom of the page, which contains the *Imprimatur*.—J. H. Frere.”

On the right of the fly-leaf:—“Given to me by Rt. Hon. J. H. Frere, November 1812. V^l. Holland.”





CHAPTER XXVIII.

SOME OF THE MSS. AND AUTOGRAPHS IN HOLLAND HOUSE.

IN the present day, when even autographs of no interest are carefully collected, we may be excused for devoting a chapter to the collection in Holland House.

The first MS. book we find, lying upon a library table, offers us an inexhaustible mine of reflections and queries. It is a register kept between the years 1799 and 1840, of books lent out of the Library, and of their borrowers. Most of the names are in the borrowers' handwriting, and many of them are familiar to us as having formed part of the *salon* of the third Lord Holland.

If we may judge of people by the company they keep, we may try to judge of them by the books they read: and in this list, comparing the names with the volumes entered against them, it is interesting to watch how often the union throws an expected light upon the man, and how often it reveals him in a light completely new.

We submit without comment the following specimens of combinations:—

Lord Morpeth chose :

Esprit des journaux.

Thornton's Turkey.

Barrington on Statutes.

Smart's Constitution of Scotland.

Howell's State Trials. Vol. xxiii.

Brougham :

Monarchie Prussienne. Vols. vi. and vii.

Annual Register. 1801-2-3. Dodsley's.

Thornton's Turkey.

Thucydides Dukeri.

Henry Petty, afterwards third Lord Lansdowne :

Leonora.

Colonel Hutchinson's Memoirs.

O'Meara :

Œuvres de Prevost.

Frere :

Coronação de Don Baltazar.

Aristophanes.

Lewis :

Davila.

Clarke's Travels.

Journal de Collé.

Sense and Sensibility.

Miss Graham's Indian Tour.

Lauderdale :

Parliamentary Account for 1808.

D'Ewes' Journal.

Kemble :

Plays of Lope de Vega.

Tiraboschi.

Comedias de Cañizares y Zamora.

Grattan :

Townshend's Travels in Hungary.

Bentham :

Derecho de Castilla.

Ordenanzas, Cedula.

Nueva Recopilación.

Southey :

Quintana's Pelago.

Varga's Pelago.

Cronica del Rey Don Rodrigo.

Madame de Staël :

Coxe's Sir Robert Walpole, 4to. Vol. i.

Sir James Mackintosh :

Volume of English Plays.

Sismondi : Littérature du Midi de l'Europe.

2 MS. vols. of the House of Stuart's Correspondence.

Vol. 1, Barillon.

Vol. 2, D'Avaux.

Neal's Puritans.

Grey against Neal. Vols. i. and ii.

Maddox against Neal.

Historical Tracts.

Anglia Sacra. Vol. ii.

Kennett's History of England. Vol. ii.

Edinburgh Review. Vol. xxxiv.

Hallam :

Fueros de Aragon.

Marina Sobre las Cortes.

Dupin :

Brougham's Colonial Policy.

Jeffrey :

Pamphlets, vol. lv., containing Alcock's Trial.

Wilkie :

Pamphlets. Vol. lviii.

Spanish Pamphlets.

Pliny's Hist. Nat.

Dr. McCrie :

Pellicer Ensayo de una Bibliotheca de traductores
Españoles.

Henry Luttrell :

Sallust.

Blanco White :

Pamphlets on Slave Trade.

Annales de Sevilla.

Eleven Spanish Pamphlets of 1821.

Dumont :

Moore's Italy.

Labouchere :

Fables of the Bees.

Bobus Smith :

Whitaker's Parish of Whalley.

Mrs. Grote :

Causes Célèbres.

Ugo Foscolo

But here we must break off from simple enumeration: by him hangs a tale. His name is first entered as having borrowed an Oxford Pindar, in 1818, and "returned" is put against it.

But later on in the Register occurs a note in the third Lord Holland's handwriting, as follows:—"N.B. 1822. The three MS. letters of Petrarch were lent to Mr. Foscolo in the summer of 1821. When they are deposited again in their place in the Library, a note should be entered to prevent mistakes." The

note *was* entered (and in the same handwriting), separated in space from its predecessor by a perpendicular flourish, and in time by the lapse of a year. It is to this effect: They were returned and deposited in the drawers of the Library table in 1823.

The above two notes, at first sight, do not seem very interesting; but a third note, appended to a fac-simile from these letters in Ugo Foscolo's "Essays on Petrarch," (ed. 1823,) supplies a link which converts the whole into quite a little detective romance; the note runs thus:—

"The original letters of Petrarch, in MS. from which the above plates were taken, have been lost or mislaid. They were and are still the property of the R^t Hon. Lord Holland. Any person meeting with them who will deliver them to Mr. Murray, Albemarle Street, or to B. Currey, Esq^{re}, N^o 24, Great George Street, Westminster, will be suitably rewarded."

We have heard of the adventures of a guinea, we have heard of the poem on a knitting-needle; might not the little sketch traced in those three notes, with very little imagination, be amplified into the novel of an autograph? And although dates are generally dry elements, the dates of these notes form a loom in which to weave the fabric of a most interesting episode.

The first note, telling us how and when the autographs originally left the house, puts us on the scent that something was wrong; and, being in 1822, lets us know at what period the authorities themselves become uneasy.

The second note, that published in Ugo Foscolo's book, ed. 1823, converts our suspicion into a certainty, and reveals the matter in a serious light. The autographs have been missing a year—will they ever come back?

The third note, also in 1823, but of course later, puts us out of suspense, and lands the treasures for us under the parental roof of a library drawer in Holland House, where, in darkness and beneath lock and key, they expiate, under a more strict custody, their borrower's carelessness.

The three notes, then, tell their tale, and the absence of any

other entry by Ugo Foscolo furnishes an eloquent conclusion : he never borrowed again from Holland House—a conclusion brought about by caution cultivated, not by friendship diminished.

We had made our conclusion, and were satisfied that the history should remain a mystery, when we stumbled upon two letters ; one an original, from Ugo Foscolo himself to the third Lord Holland, and one, a copy, from the third Lord Holland to the Abbé Meneghelli. These supplied links in the history, and made the mystery as clear as daylight.

We begin by giving Ugo Foscolo's letter. From the imperfect French, so exceptional with him, it would seem that on this occasion he wrote in a great hurry.

“ REGENT'S PARK, *Mercredi*.

“ MILORD,

“ Je n'ai fourni à Mr. Jullien, de Paris, aucune *description*, mais entre plusieurs choses dont je l'ai chargé la veille de son départ, j'ai inséré dans un memorandum à peu-près les mots suivants.

“ ‘ Et puisque Mr. Jullien veut bien donner dans la *Revue Encyclopédique* un analyse des *Essais sur Pétrarque*, je le prie de faire mention particulière des *Appendix*, et s'arrêter aux lettres de Pétrarque précédées par leurs *fac-simile* dans le livre, et dont les originaux se conservoient dans la Bibliothèque de Lord Holland. Ces originaux précieux il eut la bonté de me les prêter, et j'eus le malheur et la sottise de les égarer, et sans pouvoir me faire une idée de la manière dont ils ont disparu de chez moi. J'ai seulement des légers soupçons qu'ils aient été volé par un individu qui connaissait le prix que l'on pouvait en tirer en les vendant à des amateurs ; mais comme il me semble très-improbable que l'on puisse les vendre ou acheter ici, où on les a imprimés et on va les publier dans un ouvrage avec le nom du propriétaire et un *fac-simile*, je dois conjecturer que la vente et l'achat pourraient avoir lieu en France. Je regarderai donc comme un faveur si Mr. Jullien rendra les circonstances de la perte de ces papiers, et prévendra les amateurs d'anciens manuscrits, qu'en achetant des lettres italiennes de Pétrarque, ils ris

quent d'être les complices du vol des originaux appartenant à la Bibliothèque de Lord Holland.'

"Je ne puis attendre que Mr. Jullien en eut parlé, avant que les Essais lui arrivent; ils sont déjà imprimés et prêts d'être mis en vente. Maintenant l'on retardera pendant huit ou dix jours afin que, d'après vos désirs, je trouve le moyen d'ajouter dans l'édition un avertissement sur la perte des manuscrits.

"Pour la description, Milord, elle se trouve presque complète dans le *fac-simile*, et dans les lettres italiennes que j'ai imprimé avec la même interpunction, et même avec les solécismes de l'original. Mais pour donner plus de renseignements l'on peut ajouter que les lettres étaient trois en nombre, deux italiennes telles qu'elles sont imprimées; et *une* latine plus courte, et dont les premières lignes ont été aussi ajoutées au *fac-simile*. Le papier en est oblong, de la longueur de huit ou neuf pouces, et de la largeur de cinq ou six (mais peut-être je me fie trop dans ma mémoire à l'égard des dimensions). Mais je me souviens exactement de la couleur du papier. Il était brun, d'une teinte que l'on peut attribuer autant à l'âge qu'à la matière dont le papier était fait; il était épais, et l'encre en était presque jaune, et j'ai en effet tâché de faire imprimer le *fac-simile* avec de l'encre de la même couleur.

"Voici, Milord, la description que, traduite en Anglais, pourrait être publiée dans tous les journaux que vous jugerez plus à propos; et la description sera plus aisément comprise par tous ceux qui examineront dans les Essais publiés les lettres imprimées en entier, et le *fac-simile* à leur côté.

"Il ne me reste que de vous témoigner ma reconnaissance pour la manière dont vous avez tâché de soulager mon affliction. Votre letter, Milord, ajoute à mon respect, et à mon estime pour vous; mais il n'y aura que le recouvrement des manuscrits qui pourra jamais me consoler.

"J'ai l'honneur d'être,

"Milord,

"Votre très obéissant reconnaissant serviteur,

"UGO FOSCOLO."

If, after the foregoing, Ugo Foscolo required any defence, it might be found in what Lord Holland says to the Abbé Meneghelli:—

“HOLLAND HOUSE, 16 *Sept.* 1824.

“SIR,

“Absence and accident prevented my acknowledging the receipt of your letter and publication transmitted to me by Lady Elizth Fielding. I am now reminded of my negligence, for which I beg leave to apologize, by the arrival of two other copies, one for myself and the other for Mr. Ugo Foscolo. I have forwarded the last to its direction.

“Accept, Sir, in the first place my thanks for the attention shown me by this communication, and for the civil manner in which you have mentioned my name in the course of your work.

“Having thus acknowledged your politeness, I hope you will not deem me deficient in that quality if I venture, in justice to Mr. Foscolo, to set you right in two particulars where an imperfect knowledge of the facts seems to have led you to very erroneous conclusions.

“The first relates to the manner in which the fac-similes of Petrarch’s letters found their way into Mr. Foscolo’s valuable Essay on that poet. It is true that he printed them from MSS. purporting to be original letters in the handwriting of Petrarch, in my possession.

“But in your private letter to me, you seem to apprehend from that circumstance that Mr. Foscolo is responsible for their authenticity; that he either procured them for me, or persuaded me that they were genuine, and that if not genuine they must have been recently forged by others to impose upon him and me, or by him to impose upon the publick. All this is quite incorrect.

“The MSS. have been in my possession more than twenty years; I and others more competent to form a judgment on such matters than myself have always considered them as authentick letters of Petrarch, long before Mr. Foscolo saw them, and long before I was acquainted with that very learned and

eminent man. I purchased them in October 1803, together with some original letters of Sannazarius and Pontanus, at Madrid, of D^a Ysidro del Olmo, a gentleman of respectable character who had spent many years in collecting MSS. and who assured me that he had long possessed and valued as originals the three letters of Petrarch, *one* in Latin and *two* in Italian, which he then sold to me, and from which Mr. Foscolo printed the fac-similes. D^a Ysidro, I should add, sold me many other MSS. which are undoubted originals, and his collection and conversation proved him to be a man of some judgment and research in such matters. It follows from this statement, that if there has been any deception between Mr. Foscolo and myself, I must have deceived Mr. Foscolo, not Mr. Foscolo me, for I showed him the letters with a strong assurance of my conviction (a conviction still unshaken) that they were in the handwriting of Petrarch. If they are spurious, they must have been forged long before Mr. Foscolo could have thought of writing essays on Petrarch; they must have been forged without any view to publication, for to my knowledge they have been preserved by two possessors of them many years unpublished, and they must have been forged in a country where few persons conversant with early Italian literature resided, and where there was no ready sale of such specimens of your early classical writers.

“The other point relates to the fate of the MSS. since they were communicated to Mr. Foscolo. You are pleased to assert in your pamphlet (p. 39) that the letters *exist no longer*, and you ground your assertion on an incident with the particulars of which you are manifestly unacquainted, and concerning which you never enquired either of Mr. Foscolo or myself. The real state of the case on which you are so imperfectly informed, and from which you have drawn such wrong inferences, was as follows:—

“Mr. Foscolo, soon after borrowing the MSS. and printing the fac-similes from them, changed his lodgings in London. In the removal of his effects they were mislaid. He felt the loss more than the value of the papers could justify, and infinitely more

than I could have wished, who was in a great measure consoled by the reflection that his publication and fac-similes had secured to the commonwealth of letters any little advantage that could be derived from the originals. In his anxiety he printed that advertisement from which you, Sir, have drawn so erroneous and, I must add, so hasty a conclusion. Had you done him or me the honour of enquiring about the ultimate fate of the MSS. before you asserted in print that *they did not exist*, and insinuated from that assumed fact that Mr. Foscolo knew they would not bear inspection, we should have apprized you that they were shortly afterwards found between the leaves of a folio book and restored to me, and I should have added that you, or any person deputed by you, were at full liberty to examine them. They are now before me, and whether they be the genuine letters of Petrarch, or not, I can safely affirm upon my honour that they are the same that I purchased as such in October 1803.

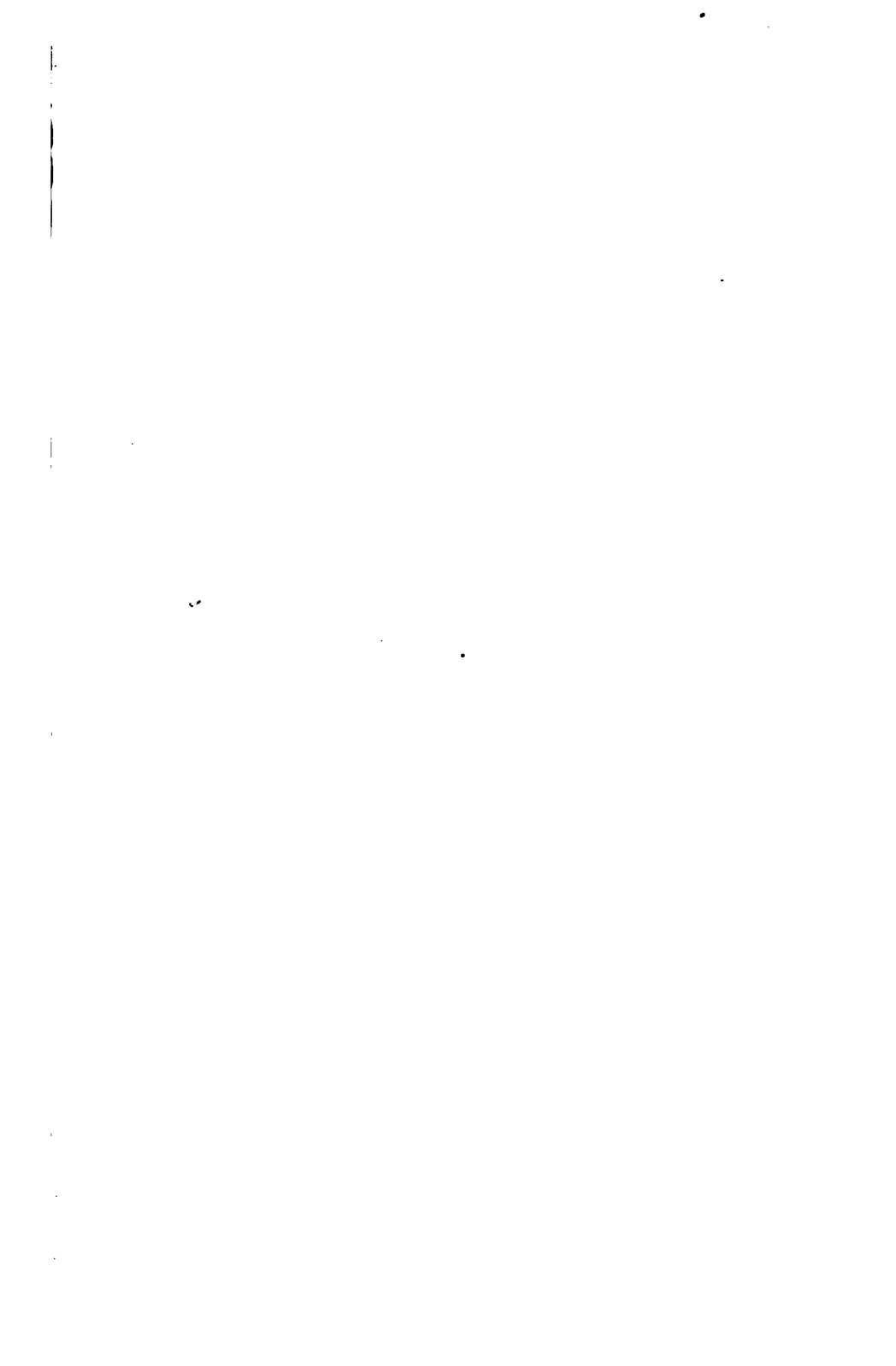
“I am, Sir, fully disposed to give you credit for being led into these mistakes by false appearances, but in critical as well as judicial enquiries it has long been an established maxim that it is unsafe, not to say rash, to trust entirely to circumstantial evidence, especially when better can with a little diligence be obtained.

“How far such a canon of criticism or any part of it would invalidate your argument on the date of the letters and the place of residence of Jacopo Colonna at any given day near 500 years ago, I do not pretend to determine. Your reasoning, I must acknowledge, is to my mind very inconclusive, and do not think me uncivil if I frankly add that your authority on such a question carries with it less weight in consequence of the readiness with which you have fallen into error about the circumstances and fate of these very Manuscripts since I have known them.

“You will, I am sure, be good enough to excuse me for writing to you on a subject which required precision in my own language, and you will be just enough to allow me, in a question



Præstantissimè Wilhelme Felicitatem - Equid bonè Deus, quid tam diuturnum sibi ult. se-
lentium, quid isthic agas, num bene ulcas, proficō me lateas. Verū bene ualces Te uis-
rē: Cetera aliquando mibi agere fieri exopteo - scāc F: tibi alias inuendissimus memoria
exidit. Cam potes scribe. Animorum iommunione alius amicitia. Amo præstantiam tuam
laudibul amicitia. Erit exinde tua humanitas qua commendabi.



involving the literary character of Mr. Foscolo, to communicate my correspondence to that Gentleman, with full permission to shew or to publish it.

"I am, Sir,

"Your obedient humble servant,

"VASSALL HOLLAND."

We give the fac-simile of one of these letters, the Latin one, which was not published *in extenso*, by Ugo Foscolo, in his Essay.

There are also nine autograph letters by Jacopo Sannazaro, from September 1517 to April 1521, all in Italian. Some of them are signed with his assumed poetical name, "Syncerus."

A fac-simile of one of them will be found following that of Petrarch's letter.

Next in place, though perhaps foremost in interest, we mention a MS. in the handwriting of Girolamo Savonarola!

On the fly-leaf:—

"Exp^o. super x. Psalmos. ex. Psal. graduum. Sermones xviii sup. Eplam Johannis primam. De morte. Sup. Ecclesiastem. Opuscula hæc omnia fratris Hieronymi Savonarolæ prophetæ et martyris ejus propria manu scripta sunt."

The handwriting is wonderfully clear, though wonderfully small.

It is in its original old olive morocco binding, in a very good state of preservation. Inside the binding are the words "Hic liber est Hieronymi Benivenij ciuis florentinj, habitus a germano suo Mag^o Dominico Benivenio."

And now from Italy let us pass into Spain. The next MS. that attracts our attention is a large folio volume, entitled "Dialogo de Florida Blanca y Campomanes, 1788.—Confession de Florida Blanca," etc.

This MS. is rendered particularly interesting by the following note by the third Lord Holland at the beginning:—

"The following paper was written (it is supposed) by the Marquis of Manca and the banker Salucci. They were accord-

ingly apprehended. Salucci escaped from prison and retired to his native country, Italy. Manca was exposed to the resentment of Florida Blanca, who persecuted him with unrelenting severity, and exerted his private influence with the judges to procure his formal condemnation.

"The Queen, finding Florida Blanca averse to the further promotion of her favourite Godoy, resolved to ruin him, and had recourse to various expedients for alienating her husband from a Minister whom his Father's dying injunctions had recommended. His conduct in Manca's affair was made use of with success; and the King having read the documents which proved the Minister's persecuting temper and iniquitous interference with the courts of justice, the Queen availed herself of the indignation such a perusal most justly excited. Florida Blanca was deprived of his employments and arrested, and his papers, even to his love-letters and private accounts, put into the hands of his enemy, Manca, to collect charges against his administration, and to aggravate to the utmost the defects of his character. When, however, Godoy was exalted, the real object of these measures was attained. Manca was neglected and discouraged, the memorials against the ex-minister were suppressed, and the process instituted against him discontinued. Manca either from actual orders or from pique and prudence retired from Court, and has lived ever since at Burgos, unemployed but unmolested. He is a man of considerable talents, wit and experience, having been formerly employed in various foreign missions under Charles III."

A beautiful Spanish manuscript in folio, being a collection of poems by Juan de Mena and several other Spanish poets. On the fly-leaf of it there is the following note:—"This Manuscript was given to me by Dⁿ Gaspar Melchor de Jovellanos, at Seville, March 21st, 1809. Alvar Garcia de Santa Maria, to whom (as appears by first page) it was dedicated by the collector or the transcriber, was of the Council of John the Second of Castille. The Manuscript must therefore be of the middle of the fifteenth century. Seville, March 1809. Vassall Holland."



[illegible]

We were almost forgetting to mention a MS. collection of Lope de Vega's plays, most of them in his own handwriting—the very autographs that were handed to the printer.

Aristotle's *Organum*. A Manuscript in Greek, possibly of the fifteenth century.

A French Manuscript of the seventeenth century containing "Recueil de pièces de différens auteurs du xvii^e siècle, la plupart inédites. Pour Madame de Sully, malade."

A MS. fragment of a History of Holland House, by Sir James Mackintosh.

We have taken notes from it for this work, but have left a great deal of interesting matter unused, such as particulars of Pope's enmity for Addison, which scarcely seem relevant to a History of Holland House.

To these must be added :—

A letter, which we here reproduce, by Gonzalvo de Cordova, "the great Captain," to Miguel Perez de Almagon, Minister of Ferdinand V.

An autograph letter of the Duke of Lerma to Pope Paul V., 1607.

The original of one of the Paston letters.

Several autograph letters from Philip II., Philip III., and Philip IV. of Spain, to the Popes. The fac-simile here given is from Philip II. to Pope Gregory XIII.

A valuable collection of French, Italian, Spanish, Portuguese, and English autographs, some bound and some unbound. We find such names as David Hume, Byron, Moore, Rogers, Walter Scott, Sir David Wilkie, Campbell, and Southey; Madame de Staël, le Comte de Buffon, Cuvier, Lafayette, Franklin, Voltaire, Mad. Récamier, Rossini, Ugo Foscolo, and several members of the Bonaparte family, amongst them le Comte de St. Leu, Pauline Borghèse, Prince Eugène, Prince de Canino, Madame Mère, &c.

Of Doblado, James Blanco White, there are three letters in the author's own handwriting, addressed to Elizabeth, Lady Holland.

Amongst minor autographs, the enumeration of which would lead us too far, we may note the original MS. of Lewis's "Bravo of Venice," with clever water-colour illustrations.

And concluding with what many, some even without understanding it, would look upon as a prize in autographs, we must mention the

"Olimpiade, dramma del Signor Abate Pietro Metastasio, musica del Signor Giovanni Battista Pergolese," copied by J. J. Rousseau.

A note at the beginning of the book, in the late Count de Flahault's handwriting, touches upon a sad chord, and strikes us with melancholy:—

"Ce livre, copié de la main de J. J. Rousseau, dans le temps où, pour subsister, il copiait de la musique pour le prix le plus modique, fut envoyé par la Reine de Naples à Mde. de Souza.

"Donnée par elle à son fils, il l'a offert à Lord Holland, comme souvenir de son sincère et inaltérable attachement.

"FLAHAULT.

"HOLLAND HOUSE, le 13 Juin, 1816."

But if at first we feel tempted to sympathise with such an intellect reduced to so mechanical an employment, the course of our sympathy is diverted by the reflection that after Jean Jacques had invented his musical signs and become a copyist of music, the wheel of fortune took a comparatively good turn in his chequered existence.

It is an anomaly that genius, which must in some measure compensate for misery when united to it, excites our compassion more than misery would alone; and thus very much compassion has been expended upon the Philosopher of Geneva. If for "genius" we were to read "merit," the case might be otherwise. Still it is not for us to judge him, nor do his doctrines show themselves in the MS. of the Olimpiade, which brings his name into these pages.

The book is well bound, in excellent preservation, beautifully

executed, and is more than a mere curiosity. Music not equal perhaps to that of the *Stabat* and the *Serva Padrona*, but still worthy of the author of these compositions, and a drama sur-named by the Italians "divino," copied by the founder, however immoral of a philosophic school, represent an artistic and intellectual triumvirate, which, signalled by the names of Pergolese, Metastasio, and Rousseau, may last in fame so long as civilization lasts in Europe.

Before concluding, we should call the reader's attention to the head and tail pieces of this chapter, representing the signatures of the third and fourth Lords Holland and Charles James Fox.¹

¹ For the *interpretation* and translation of the autograph letters reproduced in this chapter see Appendix F.





CONCLUSION.

AND now my task is over, however inadequately it has been performed. Nor is any apology here offered. It would be better never to have intruded upon the reader at all, than to prolong the intrusion by excuses which must savour of egotism. Still less to the purpose than apology, would be a vindication; to say: "I have tried not to tire you over-much: you have been considerably spared. Many details as to the contents of Holland House have been purposely omitted. It has no more been attempted to notice every interesting or valuable object in the several rooms, than to speak of every room in the house. All the good pictures even have not been mentioned. . . ." Such a tirade the reader might justly interrupt with indignation. All I would simply say is, I have sought to recall a few visions of the past, and to give a homage—feeble, it is true, but yet a homage—to the venerable and beloved house which has acquired for itself an interest in Englishmen's hearts. Once more, my task is over; and, strange as it may seem, I leave it with regret.

Proceeding with the work, and gaining a deeper insight into the subject of it, a conviction has increasingly grown upon me that I was rendering but little justice to my theme. More than once have I felt tempted to lay aside the work—not from idleness, but from a sense of unworthiness. But then, encouraged by the love I bear the old house, and also by the notion that *some thing* is better than *no thing*, I laboured on; and I now place the result tremulously before the public.

From my friends, I hopefully expect to receive indulgence. In regard to others, I shall be more than satisfied if, by the modest effort of my pen, I have in some way contributed towards a better knowledge and appreciation of Holland House—a place so interesting.

It must be remembered that this has been by no means intended as a detailed history of Holland House; I should feel myself, in every way, unequal to such an undertaking. But I have lived long under the shelter of its roof; its stones have grown dearer to me day by day; and the shadows of those who inhabited it, flitting continually before my fancy, their voices speaking to me while the wind has murmured through the cedar-trees, hallow rather than haunt every corner of the old place. Therefore I would fain arrest Time's hand, which is dropping the curtain on bygone scenes, and commit a sketch of them to the mind's eye ere they be obliterated from man's mind.

Most of us have experienced the pang of entering a room associated in our recollections with some dear face, some loved voice, when face and voice are still in death. The arm-chair empty, the writing-desk just as it used to be, the pen laid carelessly down, and perhaps an unfinished sentence illustrating upon a sheet of paper, better than any stone-cut epitaph, the writer's broken history. Have we not then upraised our souls to Heaven and cried out in despair for even *one* moment of the past? But we have cried in vain; and as years roll by, and we hope that time has trampled our sorrow under foot, so surely as we live, too surely do we live to find that the sorrow, if trampled upon, is not annihilated; for time but trampled it down into our own hearts, where it remains deeply rooted, though hidden.

This is what I feel as day after day, living in the midst of such remembrances, no voice comes up from the grave to tell the story of the old walls; and this is what we all must feel if, day after day travelling on life's journey, no stone is raised to mark the best loved spots.

May I not then be forgiven for having endeavoured to disinter some of the past, and to relate what I could gather of interest about the house in which I grew up under the care of her to whom I owe so much? In my endeavour, it is true, I have often fallen short, and perhaps oftener failed entirely. But I crave forgiveness still.

The jewels are not set as they should be set, in a finely-wrought mounting. The relics are not placed, as they deserve to be placed, in a precious shrine. But the jewels are relics, and the relics are jewels, and I had rather exhibit them in their native splendour and sanctity than unworthily encumbered with fabrications of my own. Thus in diffidence and gratitude I leave them with the reader.



APPENDICES.



APPENDICES.

APPENDIX A.¹

THE FIRST LORD HOLLAND.

THE following letters from Henry Fox, subsequently first Lord Holland, came under our notice after our account of him (Chap. ii.) had been originally sent to press. They are addressed to his friend Peter Collinson, and, as will be seen, two of them indicate a taste for gardening, while the other furnishes some small-talk about his political life.

“DEAR S^r.

“Friend Hamilton cannot come here on Thursday but says it will be as agreeable to You to meet Him and to dine here with Him on Saturday which Pleasure Lady Caroline and I expect with great Impatience. May I beg You to call on Mr. Hamilton and make Him come here early on Saturday for He

¹ See Chap. ii. p. 49.

has a great deal to do. And if You will permit Us, Lady Caroline has a thousand Questions to ask You about Flowers, and I not much fewer about Plants.

"I am, S^r,

"Your very

"Humble Servant

"H. Fox.

"HOLLAND HOUSE,

Decr. 18, 1750.

M^r. P^r. COLLINSON."¹

To the same :—

"DEAR S^r."

"I hope You have long before this time got your Lottery Tickets. I want to raise a Quantity of male spreading Cypress and other Cypress's from Seed. Can You procure me any Cones? I am told Mr. Bincks in Your Neighbourhood may be best depended upon for such as are good. I want likewise some Acorns of Scarlet Oak, and a Bushel or more of Chesnuts for sowing! Excuse me for troubling You as I think they are less likely to think of imposing on one so learned, than on Your ignorant humble Servant

"H. Fox.

"Nov^r. 5. 1751.

"Mr. Watson advis'd me to sow something with a hard Name to creep on the Ground and cover with green, all the vacant spaces in my young Plantations. I wish You would tell me what it was."²

Rather hard upon his learned friend, who, however, seems to have been equal to the occasion; for on Henry Fox's letter is a note, made probably by Peter Collinson, to the following effect :—

"Double-Snowdrops.

¹ British Museum. Add. MS. 28,727, fol. 20.

² Ibid., fol. 21.

"To remind him in March to sow Candy Tuft, Rock Stock, Venus Looking Glass, &c."

To the same:—

"Dec^r. 22. 1754.

"FRIEND COLLINSON,

"I'll get You some of each sort of Seeds. As to Virginia, Braddock, if He do's not find it done to his hands, must clear the Ohio, and build and garrison a Fort in a proper place on that River. Then to Niagara, which I hope will be a Place of Arms, in *the extensive View You mention*, and have arm'd Vessels, under the Direction of whoever shall command there; on the Lake Erie. Then He must take Crownpoint, and keep and garrison it. And if His Assistance is wanted, last of all sweep the French off from their *Beau Sejour* as they call it near Chenecto Settlements, to introduce which, as this is done, must be the Work of Time and Industry, as well as Arms and Counsel.

"Now for Your City News.—You are wicked People in the City to report such things without Foundation to the Discredit of Your Neighbours; unless You think that if £2000 a year is but gain'd, it can be no Discredit to obtain it any how. I believe, Friend, I might have had a Place, as much better than mine as that comes to, or perhaps that added to my own, if I would. But I would have no pecuniary Advantage, lest it should be said that Friend Fox was hir'd, or brib'd. Friend Pitt talked well. Fox did not meddle, as Y^r News says, but sate still. The King spoke to Fox, desir'd his Assistance, and bid Him be active; Fox obeys, and desires a Mark of Favour and Confidence, *not Money may be the Motive and Reason of such Obedience*, and is made a Cabinet Counsellor, the only True piece of News in Y^r Gazette.

"I heartily thank You for sending it, and beg You to continue to me, so usefull a Mark of Your Friendship.

"Adieu."¹

¹ British Museum. Add. MS. 28,727, ff. 32, 33.

APPENDIX B.¹

SIR JOSHUA REYNOLDS UPON COLOURING.

WITH reference to the subject of Sir Joshua's colouring, a note by him in Du Fresnoy's *Art of Painting* will not be without interest. It occurs in connection with the following passage:—

“ . . . for those celestial Hues,
Which Zeuxis, aided by the Attic Muse,
Gave to the wond'ring Eye: . . . ”

*Note by Sir Joshua Reynolds.*²

“ From the various antient Paintings, which have come down to us, we may form a judgment with tolerable accuracy of the excellencies and the defects of the art amongst the antients.

“ There can be no doubt, but that the same correctness of design was required from the Painter as from the Sculptor; and if the same good fortune had happened to us in regard to their Paintings, to possess what the antients themselves esteemed their master-pieces, which is the case in Sculpture, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like Titian. What dis-

¹ See chap. xx. p. 220 : “ But though he had almost boundless admiration for Venetian colouring . . . ”

² The *Art of Painting* of Charles Alphonse du Fresnoy. Translated into English verse by William Mason, M.A., with Annotations by Sir Joshua Reynolds, President of the Royal Academy. York, 1783. (Part of Note xxxvii. to line 350).

poses me to think higher of their colouring than any remains of antient Painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles, that over his finished picture he spread a transparent liquid like ink, of which the effect was to give brilliancy, and at the same time to lower the too great glare of the colour: *Quod absoluta opera atramento illinebat ita tenui, ut il ipsum re percussu claritates colorum excitaret.—Et tùm ratione magna ne colorum claritas oculorum aciem offenderet.* This passage, tho' it may possibly perplex the critics, is a true and an artist-like description of the effect of Glazing or Scumbling, such as was practised by Titian and the rest of the Venetian Painters; this custom, or mode of operation, implies at least a true taste of what the excellence of colouring consists, which does not proceed from fine colours, but true colours; from breaking down these fine colours which would appear too raw, to a deep-toned brightness. Perhaps the manner in which Correggio practised the art of Glazing was still more like that of Apelles, which was only perceptible to those who looked close to the picture, *ad manum intuenti demùm appareret*; whereas in Titian, and still more in Bassan and others his imitators, it was apparent on the slightest inspection: Artists who may not approve of Glazing, must still acknowledge, that this practice is not that of ignorance.

“Another circumstance, that tends to prejudice me in favour of their colouring, is the account we have of some of their principal painters using but four colours only. I am convinced the fewer the colours the cleaner will be the effect of those colours, and that four is sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two: of this observation, simple as it is, an Artist, who wishes to colour bright, will know the value.”

APPENDIX C.¹

LADY SARAH LENNOX.

ON Thursday, . . . Lady Susan was at Court with L^d Albemarle, Lady Sarah on the other side of the Room with L^d Car. Fox. The King said to Lady Susan :—

King. You are going into Somersetshire; when do you return?

Lady Susan. Not before Winter, Sir, and I don't know how soon in Winter.

K. Is there nothing will bring you to town before Winter?

L. S. I don't know of any thing.

K. Would you not like to see a Coronation?

L. S. Yes, Sir, and I hope I should come to see that.

K. I hear it's very popular my having put it off.

L. S. [Nothing.]

K. Won't it be a much finer sight when there is a Queen?

L. S. To be sure, Sir.

K. I have had a great many applications from abroad, but I don't like them. I have had none at home, I should like that better.

L. S. [Nothing (frightened).]

K. What do you think of your Friend, you know who I mean. Don't you think Her fittest?

L. S. Think, Sir.

¹ See chap. xx. p. 235 : "The first Lord Holland gives with some variations—the main point, however, agreeing—what must have been these two conversations."

K. I think none so fitt.

He then went across the room to Lady Sarah, bid Her ask Her Friend what He had been saying, and make Her tell Her, and tell Her all. She assur'd Him She would.

H.M. is not given to joke, and this would be a very bad joke too. Is it serious? Strange if it is, and a strange way of going about it.

We are all impatient to know, and the next Sunday, or the Sunday se'night, Lady Sarah go's to Court, out of humour and had been crying all the morning. The moment the King saw Her, He go's to her.

K. Have you seen your Friend lately?

L. S. Yes.

K. Has She told you what I said to Her?

L. S. Yes.

K. All?

L. S. Yes.

K. Do you approve?

L. S. made no Answer, but look'd as cross as she could look.

H.M. affronted left Her, seem'd confus'd; and left the Drawing Room. The Reader will be impatient to know why this young lady was so cross; and sorry (as I am) that it came so *mal à propos* as to hinder him and me perhaps from ever knowing what the King meant.¹

The very differences of detail between the foregoing account and that by Mr. Napier seem to substantiate the fact in which both agree.

¹ Holland House MSS. Henry Fox's Memoir.

APPENDIX D.¹

LADY SARAH LENNOX.

A FEW more original and authentic particulars respecting this romantic episode in English History may not be without interest to some of our readers.

“TUESDAY.

“To all whom it may concern.

“On Sunday I heard from good Authority, that the Report of H.M’s intended Marriage with a Pr^{ince} of Brunswick was entirely without foundation. And that he was totally free and unengag’d.

“On Monday, therefore, which was yesterday, I went to Court; I saw the Marq^{ue} of Kildare and Conolly there, to whom I thought His M. had spoke, and probably might not speak to me, concerning Lady Sal. I determin’d however, that He should if I could bring it about. After a Loose Question or two, He in a 3^d supposes I am by this time settled at Holland House. (Now I have you.) I never go there, Sir, says I, there is nobody there. Where is Lady Caroline? In Somersetshire with Lady Sarah. At that name His Voice and Countenance, gentle and gracious already, softened and He colour’d a little. I am very glad to hear She is so well—As well as any body can be with such an Accident, but the Pain was *terrible* from the Motion of the Coach till She got to Mr. Hoares;—He drew up

¹ See chap. xx. p. 241.

his Breath, wreathed himself, and made the Countenance of one feeling pain himself. (Thinks I you shall hear of that again.) I added She is extremely chearfull now and patient and good-humour'd to a degree. Was She going down a Steep Hill when the Horse fell?—I believe not, Sir, the Horse put his foot upon a Stone which broke, and it was impossible He should not fall; Lady Sarah, I hear, says I, proposes to ride to London upon the same Horse, to clear the Horse from all blame,—That shews says He, a good Spirit in Lady Sarah, but I trust there will be prudence in the Family to prevent it. I fancy says I Lady Caroline will dissuade it, but indeed the Horse was not to blame: in rising again his Shoulder press'd Lady Sarahs Leg upon the Stones of which that Road is full and broke it. Then came the same Countenance and Expressions of Uneasiness, which I rather encreas'd by talking again of the Pain the Motion of the Coach gave; and then reliev'd, by assuring that She had nothing hard to bear now but the Confinement;—I fancy, says He, that is not very easy to Lady Sarah. And then He left me for some conversation which neither gave Him so much pain or so much pleasure as mine had done. Don't tell Lady Sarah that I *am sure* He intends to marry Her, for I am not *sure* of it. Whether Lady Sarah shall be told what I am sure of I leave to the Readers Judgement. *I am sure* that he loves Her better than N. do's.

“I have shorten'd, not exaggerated a Word in this account, and I don't think it was prevention made me imagine something particular whenever He pronounced, especially the last, *Lady Sarah*. . . .”¹

¹ Holland House MSS. Extract from paper in the handwriting of Henry Fox (afterwards first Lord Holland), which came with a letter from him to Lady Caroline, dated (Tuesday) April 14, 1761.

APPENDIX E.¹

LADY WARWICK AND ADDISON.

AFTER the early part of this work went to press, a relation of Addison's kindly pointed out to us certain circumstances which seem to have been usually overlooked, but which, if better known, might modify the too popular opinion concerning this gifted writer's domestic life. At any rate, it is certain that Lady Warwick in her will left an annuity of ten pounds for the poor of Bilton, which would prove that she felt a consideration, if not an endearment, towards the place so especially associated with her great husband. She also left an annuity of fifty pounds (although the continuance of it was conditional) to Mrs. Dorothy Combes, "Sister of my late dear husband Mr. Addison."

¹ See chap. xxiii. p. 277: ". . . after what has been said about Addison's unhappy married life"

APPENDIX F.¹

AUTOGRAPH LETTERS.

"PRÆSTANTISSIME WILLHELME fælicitatem.

"Ecquid bone Deus! quid tam diuturnum sibi vult silentium? Quid isthic agas, num bene valeas profecto me latet. Verum bene valere te cuperem. Cetera aliquando mihi aperta fieri exposco. Itane Franciscus tibi alias jucundissimus memoria excidit? Cum potes scribe. Animorum communicatione alitur amicitia. Amo præstantiam tuam idque sponte, magisque præcedentibus meritis. Erit proinde tuæ humanitatis, qua commendabilis es, efficere ut te diutissimo amore prosequar. Et si Petrarchæ nunquam fælicis amor parum aut verius nil addere potest rebus tuis, tibi tamen erit laudi a cunctis amari. Qualitercunque isthic implicatus sis valetudinem servare studeas, nec ad me, aliquando, nisi crebro, literas dare pretermittas. Si tecum est honestissimus, mihique percharus Jo: Corradus patruus tuus, illum quæso nomine meo salvere iubeas. Propter humanissimos ejus mores, optima studia, ingenium, præcipuamque in me benevolentiam ipsi plurimum afficior. Ambobus diutissimam sospitatem precor. Vale, et Petrarchæ tui amantissimi ne sis immemor, Avenione, III. Idus Maii, MCCCXL

"F. PETRARCHA."

¹ See chap. xxviii. p. 327, note: "For the *interpretation* and translation of the autograph letters reproduced in this chapter see Appendix F."

[TRANSLATION.]

MOST EXCELLENT GUGLIELMO, all happiness !

"In the name of good Heaven what means this everlasting silence? What thou doest there, whether thou art well, is quite beyond my knowledge. But surely I would wish thee good health. As to other news, prithee sometimes let them be opened to me. Hath thy once so pleasing Francesco slipped thus from thy memory? Write when thou canst. Communion of souls is food of friendship. I love thine excellence, ay, of mine own self, and still more for thy past kindnesses. Hence 'twill be for those good qualities, which are so praiseworthy in thee, to make me still follow thee with lasting affection. And if unlucky Petrarcha's love can add only too little, or, more truly, nothing to thy fortune, yet 'twill be to thy credit to be beloved of all men. However thou art involved there, have a good care of thy health; nor fail to write, sometimes at least, if not often. If thy most honourable uncle and my dear friend, Giovanni Corrado, be with thee, prithee salute him in my name. For the sake of his most gentle qualities, his most excellent studies, his nature, and his great kindness to me, my affection to him is deep. I pray for the lasting welfare of both of you. Fare thee well, and be not forgetful of thy most loving Petrarcha. Avignon, 13 May, 1340.

"F. PETRARCHA."

ITALIAN LETTER FROM JACOPO SANNAZARO (SIGNED "SYNCERUS").

"MOLTO MAGNIFICO SIGNORE,

"A la lettera di vostra signoria farò succinta risposta, come persona ad chi per gratia di questi Signori le materie son mancate in questa corte. Da qua anchora non havemo cosa alcuna degna di aviso. Il nostro Catholico credo si sia dimenticato havere questo regno qui. Noi anchora stamo come non pensassemo haver signore. Tutta la diligentia è in fare che il

patrone nostro non possa venir a li bagni ad curarsi; Dio lo perdoni ad chi va ponendo questi scrupuli. Base vostra signoria le mani da mia parte ad la sua Illustrissima, et sappia che mi pare mille anni havere quel sombrero promessomi sin da Francia. Accomandomi ad vostra signoria. Neapoli, 4 decembris, 1518.

SYNCERUS TUUS."

[TRANSLATION.]

"MOST MIGHTY SIR,

"I will answer your letter briefly, as one to whom, thanks to these gentlemen, materials have been lacking in this court. From hence we have as yet nothing worthy of notice. Our Catholic one,¹ I think, must have forgotten that he has a kingdom here. We also are as if we did not think we had a ruler. Every effort is being directed to prevent our master from being able to come and cure himself at the baths.² God forgive those who raise these scruples! I would have you kiss your illustrious wife's hands for me, and know that I long for the hat which was promised me even from France. Recommending myself to you, Naples, 4th of December, 1518, your SYNCERUS."

SPANISH LETTER, TO MIGUEL PEREZ DE ALMAÇON, WITH A
POSTSCRIPT ADDED BY GONZALVO DE CORDOVA.

"MUY MAGNIFICO SEÑOR,

"Miçer Petro Gullo, llevador desta, es un gentil hombre de Esquilache de buena casa, y buen vasallo y servidor del Rey nuestro Señor. Viene a suplicar a su altesa le oyga un caso muy resio que en su tierra le ha acaesçido, y sobrello le mande haser cunplimiento de justiçia. Suplicos, Señor, que para quel aya bueno y presto despacho, Vuestra Merçed le mande favoresçer y aver recommendado; que demas de administrar le justiçia, como es razon, yo rescẽbire merçed en todo lo que por el se hisiere. Nuestro Señor vuestra muy magnifica persona y estado guarde y prospere como Vuestra Merçed desea. De Loxa, vij de Jullio."

¹ The King.

² Of Ischia (?)

By Gonzalvo de Cordova:—

“Suplycos Señor querays que se conosca lo que cree que yo soy tan vuestro servydor que la da¹ provecharmy suplycaros. Gran merçed recebyre en ello pues su justyçya y rason por sy mesmas layudan tanto, y yo quedo a vuestro servyçyo.

“G^o FERR^e, DUQUE DE TERRANOVA.”

Gonzalvo de Cordova's letter, as will be seen from the lithograph, is somewhat puzzling. The secretary's writing can scarcely be considered easy to read; but it is caligraphy itself when compared with that of the great Captain. Moreover, to the difficulties inseparable from such bad writing are added some arising from what is at all events *questionable* Spanish. The following has, however, been suggested to us as a fair rendering in English of what was intended to be written:—

[TRANSLATION.]

“MOST MIGHTY SIR,

“Master Gullo, the bearer of this, is a gentleman from Esquilache,² of good family, and a faithful vassal and servant of the King, our ruler. His object is to entreat that your Highness would listen to a hard case which has occurred to him on his property, and upon which he wishes to have the fulfilment of justice. I entreat you, Sir, that to this end you exercise good and quick despatch. May you command that he should be well used and recommended, and in addition to the administration of justice, as is right to expect, may I be pardoned in all which is done for him. Our Lord keep and prosper your very mighty person and estate, according to your wishes.—From Loxa, 7th of July.

“I beg of you, Sir, to show that which you believe, namely: that I am so good a servant of yours that I intend to profit by it and ask for favour. This I shall receive in a great

¹ The reading is certainly “la da;” the intention may have been “he de.”

² A town near Naples.

measure [by your attending to my recommendation in behalf of the bearer]; for your justice and wisdom help you so much, and I remain

"Yours to command,

"GONZALVO FERRANDEZ,

"Duke of Terranova."

SPANISH LETTER OF PHILIP II. TO POPE GREGORY XIII.

"MUY SANCTO PADRE,

"Otras vezes he suplicado a V. S^a. mandase embiar el capelo al cardenal Arçobispo de Sevilla, agora lo hago con nueva Instancia pues las causas que para ello ay, y para no permitir V. S^a. otra cosa, son tan urgentes como dira el cónde de Olivares, a quien en esto me Remyto, y en lo mucho que estimare que V. S^a., nos haga esta gracia tan deseada y pedida, cuya muy Sancta Persona guarde Nuestro Señor como deseo, de Madrid a 19 de deziembre 1584.

"Muy humilde hijo de V. S^a.,

"EL REY."

[TRANSLATION.]

"VERY HOLY FATHER,

"On other occasions I have supplicated your Holiness to command that the red hat be given to the Cardinal Archbishop of Seville. Now I do it with fresh persistence, inasmuch as the reasons which there are for it, and which do not permit your Holiness any thing else, are so urgent, as Count Olivares, to whom I refer in this matter, will tell you, as well as how highly I shall esteem it that your Holiness should do us this favour so much desired and asked for; whose very holy Person may our Lord keep, as I desire. From Madrid, on the 19th of December, 1584.

"Your Holiness's very humble son,

"THE KING."

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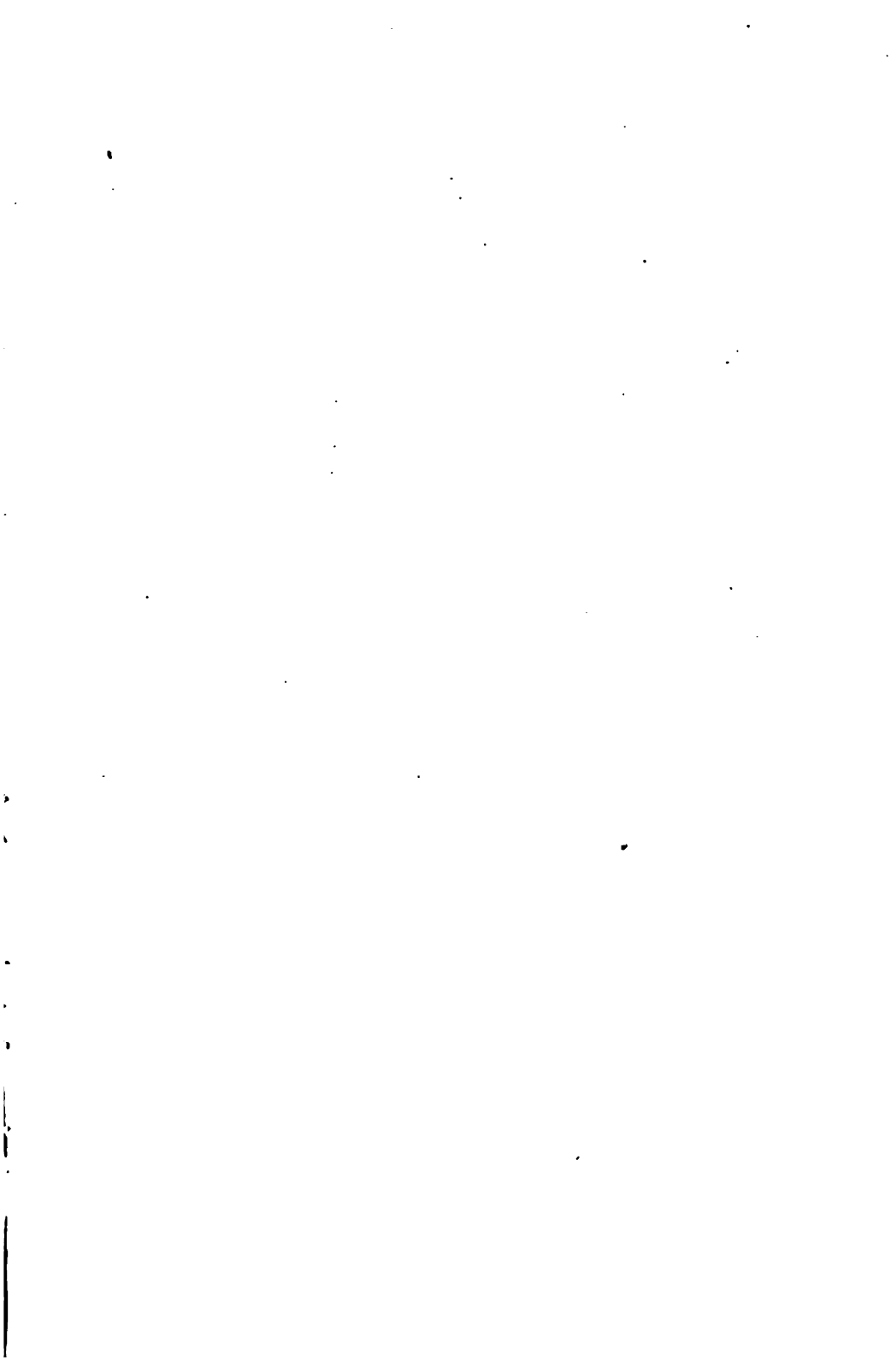
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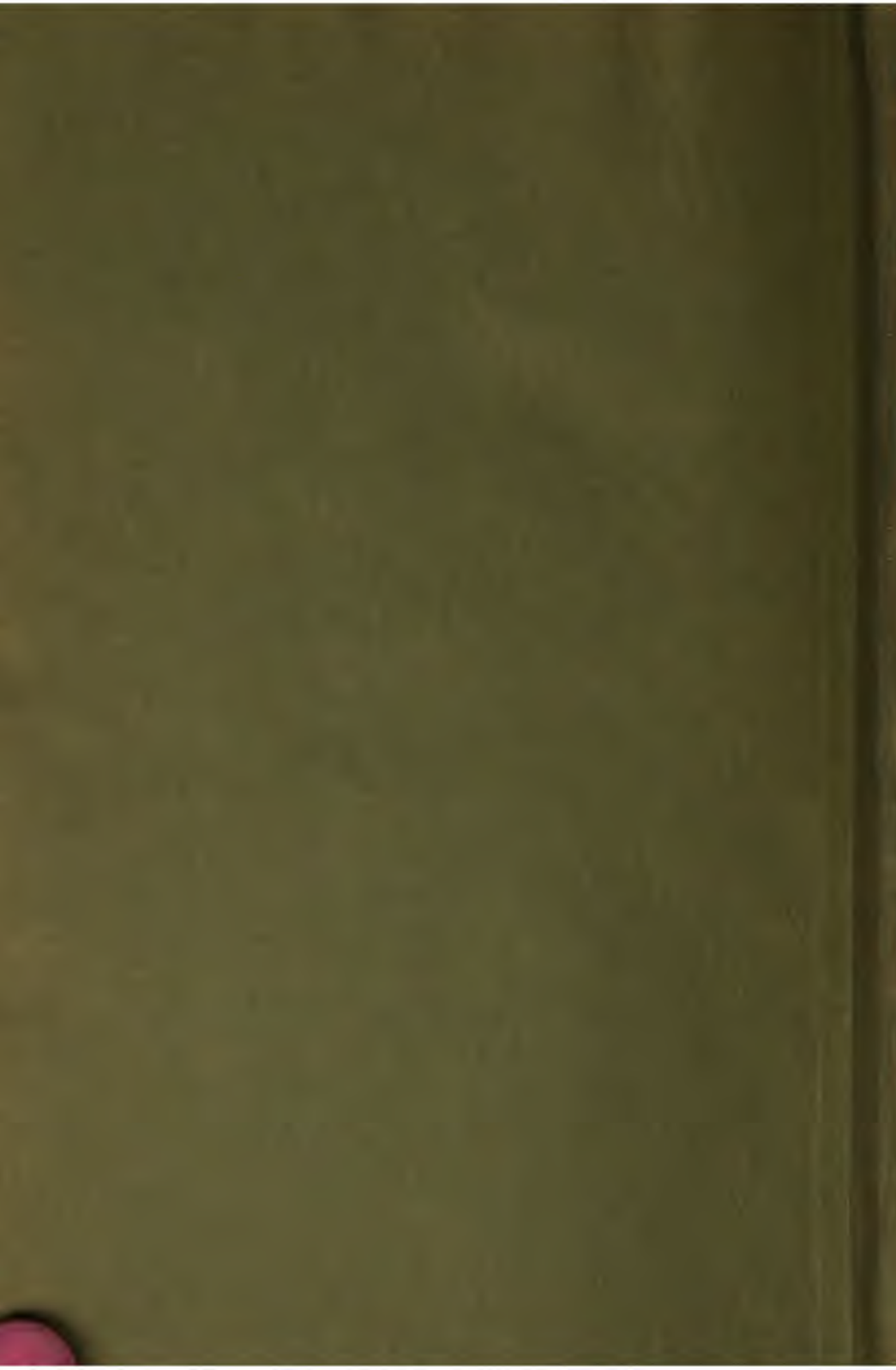
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